In Lifestyle, the forecast for 1981

What families, consumers, job-seekers, lovers of food and wine, readers, and others can expect from the year to come

THE BOSTON
Phoenix

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January 20, 1981
Boston's Largest Weekly
Three sections
100 pages

In Arts:

Life during Warholtime

Being cultured for 15 minutes at Andy's opening

Plus: Clay on 'Sweeney Todd' and 'Loose Ends,' Schiff on 'The Idolmaker,' and Thomson on Raoul Walsh

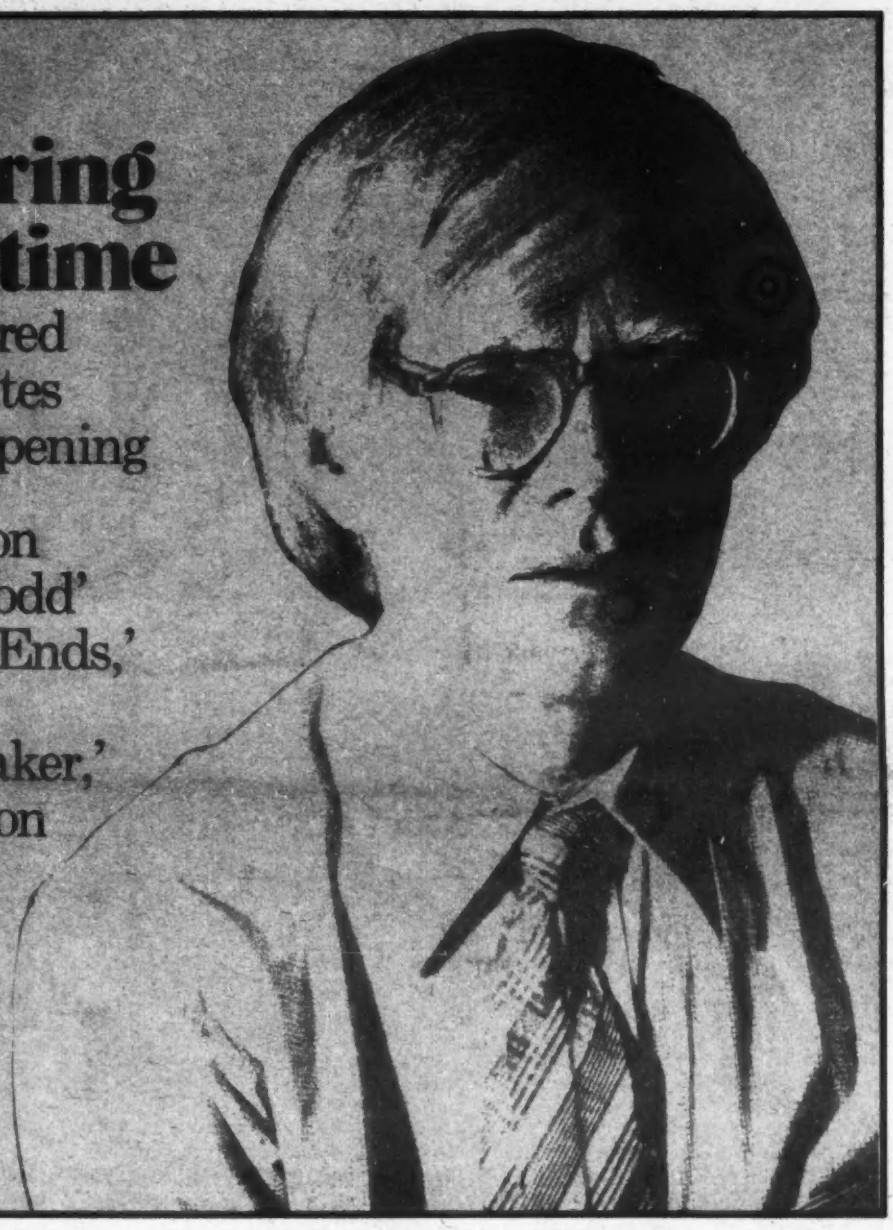

Photo by Paul Fortin

Halo, everybody, halo

by Gil Schwartz

NEW YORK — First, let's describe the apparatus. A plaster cast extends from breastbone to hip, giving the body in question a pleasing rotundity not unlike that of the Goodyear blimp. On this inflexible enclosure sits a stainless-steel armature reaching upward around the head and shoulders, a metal grid fastened securely to the skull by four imposing screws, two in the forehead above the eyes, two in the back above the ears. The metal band that encircles these screws also gives the unit its name: the halo. About its purpose, the doctor said: "You could fall down three flights of stairs and the only thing you wouldn't break would be your neck."

And that's how I spent my summer vacation.

By the time I was placed into this infernal device, I was aware that the worst had passed. The surgery, to remove a benign tumor from my neck, had been successful, and my neck was in the process of setting slowly, like Jell-O in a mold. My spirits were very high, a condition not unrelated to the large amounts of Percodan coursing through my veins.

So after three weeks in the hospital and two at home in bed, I was very much looking forward to strolling the streets of my neighborhood once again. Nobody had to tell me I looked weird, but New York is a city where countless bizarre creatures roam at will with complete anonymity, so why not? After pulling on my one pair of shorts big enough to stretch over my new shell, I grabbed the pair of spiffy orthopedic canes necessary to maintain my tenuous, top-heavy equilibrium and ventured forth into the world.

I had to go only as far as the corner store to get some idea of how I would be generally received. Looking me over with genuine and open astonishment, my friend Carlos puffed on his unlit Havana for a long moment. "Hey!" he finally called out from behind his cash register

Continued on page 14

The Red menace

Clear and present danger in Virginia

by John Hubner

MARTINSVILLE, VA. — Few people had heard of the Communist Workers' Party (CWP) before November 3, 1979, the day of the Greensboro massacre. Now, 14 months after Nazis and Klansmen shot and killed five communists in North Carolina, the CWP has become the vanguard of the radical left — the Weather Underground of the '80s, if you will. This group, whose membership is estimated at around 500, practices a brand of Marxism so pure that it dismisses the governments of China and the Soviet Union as revisionist.

The party is committed to the overthrow of the United States government and believes that violence is inevitable before the old order falls. But for the present, the CWP believes that polarizing the nation — forcing people to side with them or against them — is the road to revolution.

You would think that the CWP, so small and so radical, represents about as much of a threat to the United States as does Monaco. You would think that the government would recognize this and simply ignore the CWP. Of course, the government is doing just the opposite; in the process, it is creating the polarization the CWP needs to grow, to persist. Which brings us to the Blitzes, Dori and Allen.

This unassuming couple is the target of a bill before the United States Congress that threatens their livelihood, but they are more flattered than frightened. "We're damn fighters!" is the way Allen puts it, and so the Blitzes are, though you wouldn't know it to look at them. They are in their barren

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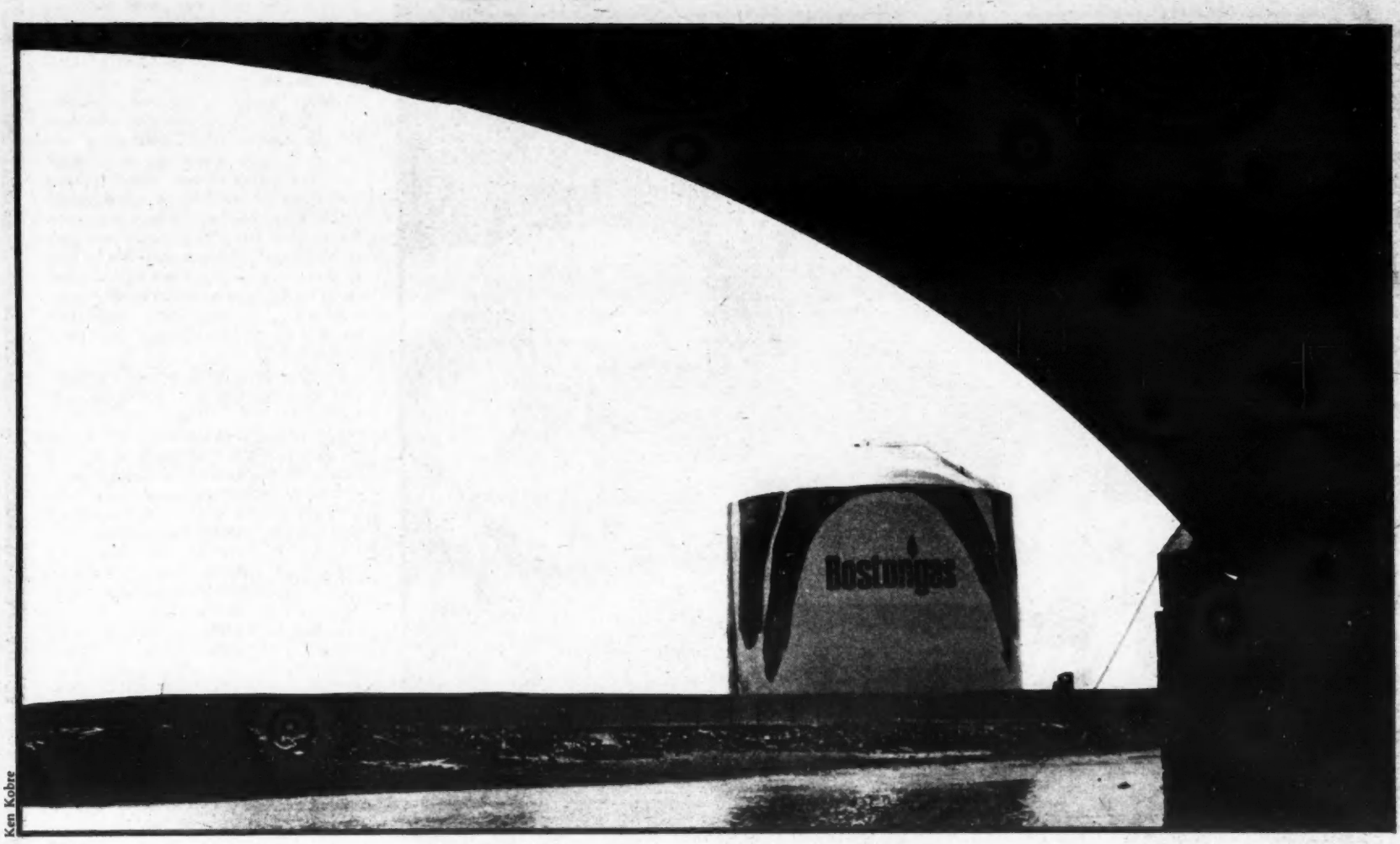
Talking politics



Ken Kobre

The governor's freeze-out

by **Renee Loth**

Record-breaking low temperatures visited upon the East Coast this winter have played havoc with our natural phenomena — raccoons and field mice were forced indoors, ice blocked the Cape Cod Canal, snow flurries fell along Miami Beach. But perhaps the most freakish freak of nature was on view at the State House last week: Governor Edward J. King was thinking about more regulation for the state's utility companies.

The cold has severely taxed gas supplies in Massachusetts, forcing King to shut down the schools and impose the equivalent of natural-gas rationing on industry in the state. But the companies' less-than-frank supply reports to the governor have embarrassed and angered him, and King has responded with the "swift and sure" punishment for which he is famed.

Beginning January 20, regulators at the Department of Public Utilities will begin an investigation to determine whether Boston Gas and several other companies lied to the governor when they assured him supplies were adequate to keep the state running. If the utilities are found to have acted irresponsibly in the crisis, DPU commissioner Doris Pote says, they could be forced to absorb all the increased costs associated with the more expensive emergency supplies of propane and synthetic fuels that have been providing heat to much of the state. The investigation might even examine the utilities' responsibility for lost wages in the event any of the state's industries are ordered to shut down.

Given the governor's romance with the utility industry, his words for Boston Gas and the others were astoundingly severe: "The companies could have helped themselves and their customers with early notice. Surely (the utilities) are the losers here. Our response would have been the same and the customers would have had no cause for alarm at all. They're the losers by not having the accurate information up front."

What the utilities are almost certain to lose is the near-total freedom they have enjoyed as a result of King's faith in laissez-faire. They have lost the governor's blind devotion to their interests, and they may lose his affection and trust. Already the DPU and the state energy office are monitoring supply and consumption not only for the gas companies but for electric utilities too — and the electric companies had almost nothing to do with the current shortage. It is an imposition they must resent.

As we know, it is a violation of Governor King's political constitution to increase the role of the state in private enterprise. But the utilities were guilty of some serious trespasses. Beginning with the relatively small Colonial Energy System and its subsidiaries in Lowell and Cape Cod, all the way up to Boston Gas, which supplies half the state, the companies played a game of hide-and-seek with the truth, producing an off-again, on-again crisis the public just wouldn't take seriously.

The first hints of any gas squeeze at all were in the *Lowell Sun* of January 10. The Lowell Gas company took out a full-page ad that Saturday calling on its customers to lower their thermostats or else "we will be forced to shut off commercial and residential service." The drastic warning threw Lowell into a panic. Emergency shelters were set up, a crisis hotline was instituted; even the National Guard was alerted. Lowell officials were furious. Most of them had learned of the shortage from reporters who called for their reactions. During the rest of the week, the *Sun* learned that Lowell Gas had known about the shortage at least a week before it placed the ad, but, as vice-president Charles Sawnson said, "we didn't want to overreact."

Next Governor King held a press conference (the first of what would eventually be four in as many days) to announce that emergency supplies had been located to ease the crisis in Lowell. An Algerian tanker had been given clearance to transport liquefied natural gas (LNG) from Savannah, Georgia, to Boston; the gas would arrive on January 26. In the meantime, the governor said, the folks at Boston Gas had been good enough to provide their sister utilities in Lowell and on the Cape with emergency supplies. That night, on prime-time TV, King departed from the prepared text of his state-of-the-state address to crow, "Tonight I am pleased to announce the people on the Cape and in Lowell have had that natural-gas crisis eased, and that relief is on the way." He received prolonged applause.

The next morning he was back before the television cameras declaring a statewide energy emergency. The shortage had spread to include Boston Gas, which supplies 500,000 customers. "We don't want to alarm anyone," King said, "but we are preparing for a less-than-satisfactory situation." He called on Boston Gas customers to lower their thermostat settings during the coming 48 hours, after which time he would decide if more stringent measures were necessary. King was asked what steps were being taken to ensure another shortage wouldn't occur in the future. He blamed the cold weather and a storm that had delayed an LNG shipment. "Controlling hurricanes in Algeria is hard," he snapped. Chuckling beside King was Boston Gas President John Bacon.

Then, on Wednesday, King and the utilities broke ranks. A third press conference was called, and King said, "The situation remains essentially unchanged." To those present, however, it was clear the situation had changed considerably. For one thing, Bacon was nowhere to be found. Reporters had been milling around outside the Governor's Council chambers, waiting for the press conference to begin, while inside King was meeting with dozens of utility executives. When the doors finally opened for the reporters to file in, the room was empty. All the company men had slipped out a side door, leaving an angry, tense-looking governor to face the reporters alone.

King's remarks that day to the press weren't shocking on their face. He asked us all to "say a prayer that the weather eases a bit," and he repeated his call for conservation. But it was clear he felt betrayed by the gas companies when he said that "the (supply) forecast we received on Sunday proved on Monday not to be reliable," and when he admitted that "as lay people, we were surprised, really, at the change in status in just a few hours." That's when he called for the DPU investigation, and even suggested that he would consider calling a moratorium on future oil-to-gas conversions. That kind of regulation could hurt the natural-gas companies (which have prided themselves on providing "the sure energy") most of all.

After the governor's tacit admission that industry sometimes doesn't tell the whole truth, Energy Secretary Joseph Fitzpatrick said the meeting between King and the utilities had been heated. "We had some colloquy, and lower than that," he admitted. One administration official described for the *Phoenix* the governor's reaction on learning that Boston Gas had understated, at best, the severity of the shortage just hours before King appeared on television. The official looked over his shoulder, put his fist to his back and pulled out an imaginary blade. "King was looking around for the knife," he said.

Finally, on Thursday, King announced his plans to force the state to conserve. He would shut all gas-heated schools in the state for one day, and impose mandatory 55-degree thermostat settings on all industries in the Boston Gas area. Now, it is more than just the utility industry facing new government interference. Now, totally unrelated industries will be visited, at least for one day, by state inspectors telling them how much fuel they can burn.

King also addressed the question of blame Thursday, saying "the fault has to be assessed during the investigation," and he continued to plead for residential restraint. "We will not be able to avoid an industrial shutdown without substantial residential conservation."

Well, whatever happens to industrial gas customers in the next week, King's epiphany on the subject of utilities may be enough to affect his policy-making in the future. Maybe he will simply be angry enough at Boston Gas to force the company to absorb the inevitable price adjustments the expensive emergency fuel will add to the monthly gas bill. It may be that King will find his image enhanced by his performance in a crisis (his own Blizzard of '78), especially if he continues to be so frank and accessible to the press. It may even be that King has experienced a moment of political growth; that he will now view policies and politics as somewhat more complex than a choice between being pro-business and anti-business. He may even be a better governor for it. ●

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Insider

by Alan Lupo

WideWorld

Haig: lead actor in our new drama

Condemned to repeat it

Now, it seems, we return, as we inevitably do, to an age dominated by the proud, the righteous, and the rigid. Some of those who would lead are capitalists, and others are communists, but they are all more like some strain of fundamental Calvinists, unbending in their presumed morality.

From El Salvador comes a very clear message for those seeking peace or justice through moderation. The message is that such people should never take an evening stroll without a rear-view mirror, for the moderates must watch both left and right for the bullet.

From Moscow to Warsaw, the message is not only rigid, but cruelly ironic. The self-proclaimed champions of the world's working stiffs are clearly upset that Poland's workers have chosen — as Marx suggested all workers do — to unite. Solidarity's demand for Saturdays off is apparently enough to keep 26 Soviet divisions in a state of continued battle readiness at Poland's borders. God only knows — or maybe Marx does — how the Soviets might react to a demand for coffee breaks.

And from Washington comes Alexander Haig, a very clever politician who has worn the uniform of a general and speaks with the ease and presence of a trained anchorman. In the drama that passes for news on national television, Haig is previewed as the *eminence grise* of Watergate, a sort of high-tech Rasputin. When he shows up, he does so in a nice suit, and he speaks, oh my, oh so nicely, and with the proper doses of humility and humor and passion and understatement. Clearly, America will conclude soon, this is just another example of the rotten media doing a job on a wonderful American.

Here is a man who, in his Kissinger/Nixon days, didn't think the Constitution was worth resigning over, and now suggests it is something worth dying for — even in a limited nuclear war, if necessary. It may be that Haig does not consciously sense the irony of this, any more than do the Soviets in their agitation over the possibility of a five-day work week in Poland. Such ironies, be they conscious or subconscious, do not encourage trust in those who run the systems.

At least, they should not. In Russia, the citizenry has precious little choice about who runs what, and the issue of trust is not high on the Politburo agenda — public-opinion polling is not a big growth industry in the USSR. On this side of the water, the citizenry does have choices, and yet often amazes and disgusts itself with the choices it makes.

Encouraged by leaders who tell us to put Watergate and Vietnam out of our minds, we, of course, will. A grateful American public — which really does not wish to take too active a role in governing itself, and which prefers that "strong" public figures do it, will welcome Haig and forgive whatever peccadilloes he may have committed in those two awesome incidents of domestic and international corruption.

So then, we'll have, with our whole new presidency and our good-as-whole-new Congress, a whole new Haig. We do love newness in America. A clean sweep. A fresh start. Clean out the cobwebs. And certainly, if one puts aside Haig's previous service, one can agree with much of what he has been saying.

He has been saying that the Russians bear watching. They do. He has been questioning the strength of NATO deterrence. He should. He says there are some things worth fighting and dying for, and while I am not about to commit so much as one other human being to that conclusion, I agree.

The sticky point, of course, is in defining what's worth fighting and dying for, especially when you personally are not about to do either. Military history is full of stories about generals who ordered thousands of others to fight and die for questionable gains. In both the American Civil War and World War II, there were men who would have fought on forever because they believed they were doing what they had to do. But these are exceptions. For the rule, we must recall, again, Vietnam.

A decade ago, John Kerry, speaking as a member of the Vietnam Veterans Against the War, summed up succinctly what happens when foolish officers carry out equally foolish foreign policies: "... and so we watched while men charged up hills because a general said that hill has to be taken, and after losing one platoon or two platoons they marched away to leave the hill for the reoccupation by the North Vietnamese because we watched pride allow the most unimportant of battles to be blown into extravaganzas, because we couldn't lose, and we couldn't retreat, and because it didn't matter how many American bodies were lost to prove that point ...."

It is not isolationism, but common sense, to conclude that neither Vietnam nor Korea 20 years earlier — nor, for that matter, the Philippines a half-century before — was worth the life of one American youth. But some Haig or group of Haigs decided such places were worth fighting and dying for. An America that forgets the implications of a Vietnam is not about to ponder over the jingoism that sent men to die at the hands of Moros in the Philippines, or the paranoia that dispatched the lucky survivors of World War II to die in the frozen hills of Korea in order to protect one dictatorship from another.

As coping with inflation grows more frustrating, as maintaining domestic tranquility becomes increasingly difficult because of recession and street crime, as holding onto our pride proves more difficult each time OPEC increases its oil prices, we become more susceptible to the born-again patriotism peddled by Haig and Company.

Haig's brand of patriotism is particularly suspect, not only because it neglects the niceties of our Constitution, but because it seems to miss that essential element that makes America worth fighting and dying for, and that is called human rights. Both Woodrow Wilson and Jimmy Carter may have been naive or hypocritical about human rights, but at least they made an issue of such rights, something rarely done in a nation whose revolution was a symbol and an inspiration for activists all over Europe and Latin America.

Haig suggests, as do other Reaganites, that we have made too much of human rights and that, in doing so, we have helped provoke turmoil in Latin America. This theory is as simplistic as another Haig gem, which is that we shouldn't deal with Cuba because the naughty commies there are sowing seeds of discontent all over the very same Latin America.

In fact, if there were no Cuba — no Cuba at all, communist or otherwise — there would be revolution in Latin America. Haig is touted as an expert on Europe. That may well be (though I don't think he has demonstrated the brilliance of our last general-turned-secretary-of-state, Truman's George C. Marshall), but it's clear he is not too well-versed in the political realities of Latin America and other parts of the Third World. He's not aware that people who are or feel dispossessed will not stand for it forever and tend to revolt, and that they would do so had communism never been invented.

Had American governments worried less about private investment south of the Rio Grande and more about human rights, we might have developed by now a true alliance for progress that could have put OPEC, the European Common Market, and the Warsaw Pact to shame. We chose, instead, to do in more subtle means what the Russians do in Eastern Europe, and the results in both cases are similar — distrust, unrest, and the potential for revolutions and wars.

America needs a foreign policy that is both flexible and mature. It does not need rigidity, righteousness, and foolish pride, for we've had plenty of all three. We are young enough to be flexible and open to new directions, and old enough to have developed some mature sense of our place in the world. We have done neither, and under Haig and Company, we shall continue to do neither.

And when it comes to rigidity, our opponents, the Russians, promise to be our equal. The generation of Soviet leadership who knew first-hand the horrors of World War II is retiring or dying. We may soon see a Soviet Union run by bureaucrats who knew nothing of the czars, but know a great deal about protecting their flanks and posteriors by whacking out anybody with imagination. We may see a Russia whose foreign policy is heavily influenced by a new cadre of generals, who, like Haig, were tempered less by combat than by politics.

Such generals, whatever their nationality, may tend to regard war as a useful instrument of foreign policy. In the grand sweep of world history, that's exactly what war was for so long. More recently, it seemed that we were abandoning that notion. Now, we are in danger of reverting to the kind of stiff-necked pride and pomposity that bred the scandalous slaughter of World War I and then the impossible peace treaty that inevitably led to World War II.

Pride has its price. With inflation, the price has gone up. In the past, the cost of such righteousness was the murder of millions; now, quite simply, it is the destruction of the planet.

One hopes that in Russia, the surviving and aging defenders of Stalingrad and Leningrad will get this message across to the new generation of leaders. One hopes that before Haig is formally confirmed, at least one United States senator will have the guts to tell him that a foreign policy which tries to protect human rights is not a source of shame, but a reason for pride. And that nuclear wars are, frankly sir, unacceptable. ●

Letters

to the editor and other people

WELCOME

To Anita Diamant:

I have finally had a chance to read your (December 23) article concerning obesity. I thought your representation of our program was accurate, complete, and quite fair. In general I felt you did an admirable job of treating obesity. Thank you very much.

Harold S. Solomon, MD
Institute for Health Maintenance
Brookline

INFORMED

I found Tom Sheehan's (January 6) article, with its factual explanation of what "The Mayor's Corner" is doing in the *Allston Brighton Citizen-Item* and other neighborhood weeklies, most informative. Of course the city council is once again powerless to cut this PR show and its related budget. What did these councilors do when Hizzoner effectively closed local police stations?

Sheehan's careful research should give all concerned Bostonians something to think about.

Edna Krinsky
Brighton

OPERA?

To David Chute:

I am a fan neither of the Plasmatics nor of the "respectable rock press" but I must say there is another obvious reason for the Plasmatics' lack of hip-establishment exposure besides the one you proclaim (January 6). By the way, they were featured in the "Performance" section of *Rolling Stone* about a year ago.

Your article is composed of many colorful descriptive sentences, but only two of them have as their subjects music or sound. The rest are about Williams's physical aspects or antics and a performance concept that is essentially a punk retread of the '60s "happening." Obviously then, reviewers probably think the Plasmatics belong in the theater category.

Your fascination with this act and Kevin Kelly's euphoria for *Sweeney Todd* point up a significant exploitation trend for the '80s. How about a punk-rock opera about the Tate massacre called *Springtime for Manson*?

The critics should love it.

Jeff Pitcher
Somerville

MORE

The piece on the racialist African fantasies of typists Crichton, Michener, and Caputo by Mac Margolis (January 6) was good. But more to the point: there *are* some good novels about what's really happening in Africa these days. Readers could be directed to *Petals of Blood* (E.P. Dutton), by Kenya's finest, Ngugi wa Thiong'o (still in jail for this book, last I heard); *The House of Hunger*, short stories by the Rhodesian Dambudzo Marechera (Pantheon); and the Ghanaian Yaw Boateng's short masterpiece on the slave trade, *The Return* (Pantheon). In addition, Paul Bowles's classic early '50s novel of Tangier, *Let It Come Down*, has been republished by Black Sparrow Press. Tangier is Africa too, in its way. And there's a lot more to African lit than the three big-time Yankee typists upon whom Margolis so rightly pees.

S. Davis
Milton

Bravo for attention to an extreme of the spectrum: the Plasmatics (January 6). Thorough reporting means a look at all the sphincters, whether they're masked in Maybelline or swabbed by the Charmin.

Especially relevant is mention of Matt Siegel's adroit control of Williams's and Stotts's visit to *Five All Night Live*. Carson, Snyder, Cavett, Douglas, Griffin — this ilk retains broadcasters' blinders while Siegel and crew have offered the wider view.

It seems that public-access cable-TV programing will never see greater enlightenment than the likes of Ugly George. It is encouraging indeed that David Chute draws reference to Siegel, and that in their attention to a group we'll never see broadcast even on Don Kirshner's weekly tribute to kitsch, we learn that such a group does exist.

While this observer would choose deaf and blind oblivion over an evening's subjugation to the Plasmatics, it is laudable that Chute and Siegel are so broadly informative (no pun intended).

Mike Garvan
Orleans

BURNING

In a recent issue of Lifestyle (October 21), I was inaccurately quoted on the subject of the "job-burnout syndrome." What the reporter, Neil Miller, said that I said is damaging to me and a disservice to your readers.

In an early part of his article, Miller correctly stated that I claim burnout has its roots in a sense of powerlessness on the job. He went on to give numerous examples of job impotency, the inability to impact upon the work, although he did not tie in the case histories to what I said about powerlessness.

Later in the article, however, under what to do about burnout, Miller says that I "suggest we model ourselves on Mother Theresa, the Nobel Prize-winner." He then says, "Some of this advice may sound platitudinous, even outrageous. In fact, try to suggest it — especially the Mother Theresa bit — to your already martyred office mate and you may get something thrown at you. Some suggestions, however, do make sense."

Nobel Prizes are not awarded to martyrs, nor is Mother Theresa a martyr. The implication is that I said martyrdom is the route for beating job burnout. Nothing could be more inaccurate. In fact, martyrdom might well be a disguised form of burnout. In fact, what I told Miller was that burnout can be prevented and turned around by developing a sense of "personal power" — a feeling that "I can do." This can be achieved in a number of ways: mastering new skills; learning to control stress through internal mechanisms or by engineering the environment; using job-modification techniques to directly change the nature of the work or the job function; changing jobs or even changing the career altogether; changing thoughts — reprograming how we perceive the work, thereby enabling us to control our emotional and physical responses; and finally, development of "detached concern."

I shared with Miller the story about Mother Theresa, who functions in a truly powerless position, as an example of detached concern. Specifically, the story went like this: "When asked, 'You work with so many sick and dying children and they die anyway — how can you stand it?', Mother Theresa is reputed to have replied, 'We love them while they're here.'"

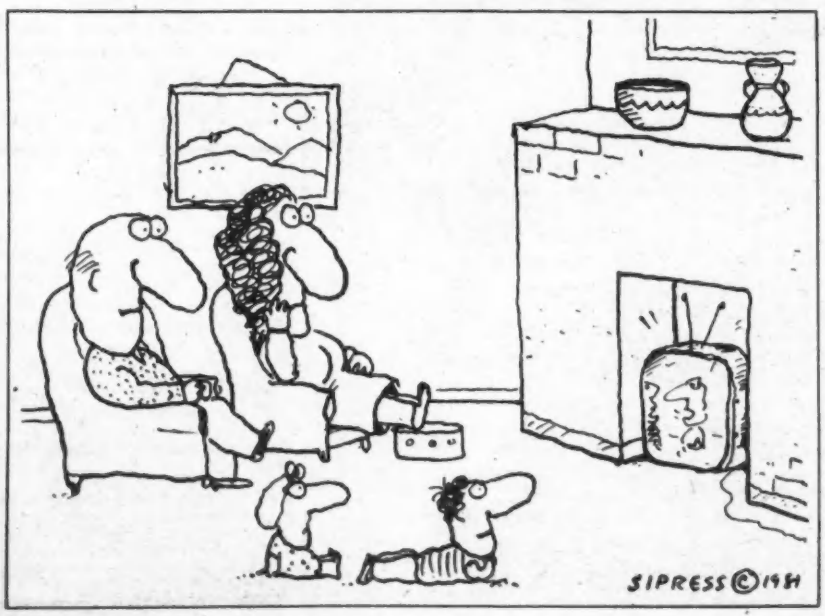
Detached concern is a sophisticated, higher-order mode of appraising events in the work situation that allows one to deal with powerlessness. Such an approach could be helpful to a number of cases that Miller described, especially those working in the helping professions. To twist this into an example of martyrdom and then to ridicule and attack it, I feel, is out of line and indicative of very poor journalism.

Beverly A. Potter, PhD
Author, *Beating Job Burnout*
Palo Alto, Calif.

Neil Miller replies:

I did not intend to imply that "reprograming ourselves" to develop "detached concern" was Dr. Potter's only idea on how to deal with job burnout. If I gave that impression, it was because I paraphrased her most original notion, one that did not overlap with the suggestions of other professionals I spoke with.

I don't want to quibble about definitions of martyrdom, but I do think that suggesting to a co-worker that he develop "detached concern" in the manner of a Mother Theresa might well produce outrage.



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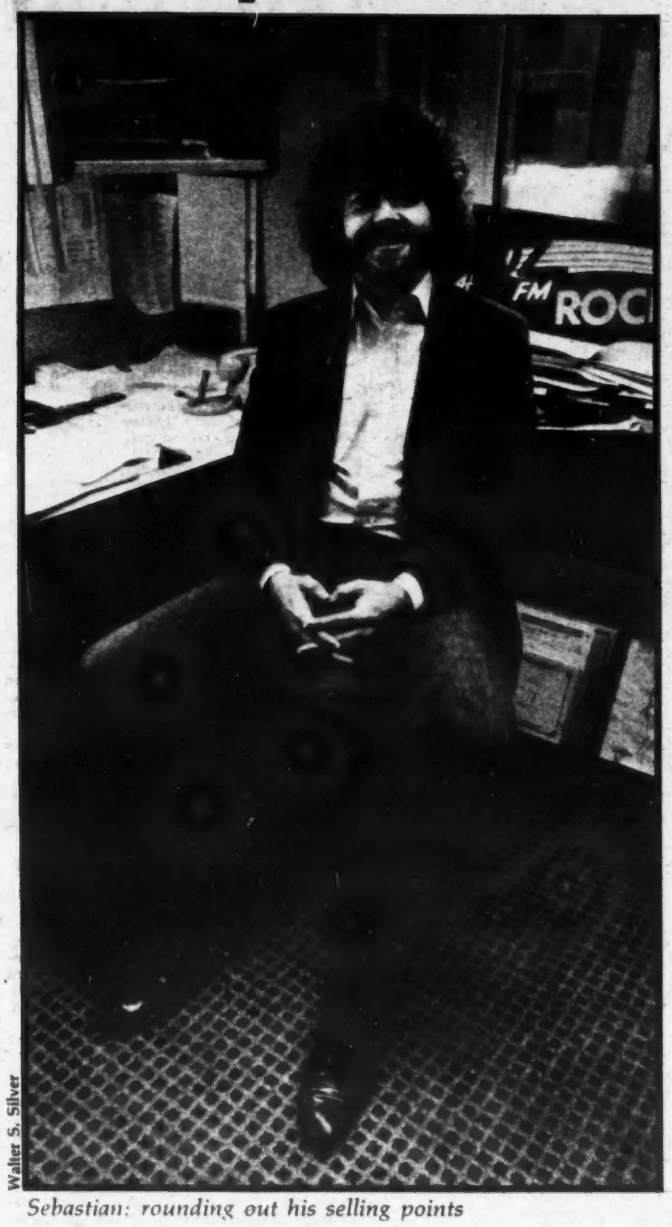

Walter S. Silver

Sebastian: rounding out his selling points

While the getting's good: Sebastian takes his leave

by Dave O'Brian

Here he was, a bewhiskered, frizzy-haired, and baby-faced boy wonder of rock 'n' roll radio at the very peak (so far) of his carefully (some would say cold-bloodedly) calculated and sky-rocketing career. Yet instead of merely sitting back and luxuriating in it all, the guy was just so damned defensive.

Here was John Sebastian, age 31 (but he could *almost* pass for an 18-year-old able to boogie for hours before he'd puke), this whiz of a tyrannical program director who flew into the Hub from Phoenix in June and single-handedly transformed that sliding FM rocker, WCOZ, into an outrageously successful self-styled "rock 'n' roll mutha" that very unself-consciously tells us — again and again — that it plays nothing but, you know, "kick-ass rock 'n' roll" — over and over. And over again. Here he was, after having accomplished what he now tells us he had almost cynically set out to do when he first hit town.

"I wanted to round out my selling points," Sebastian quite candidly says. Having toiled at radio outlets in the West and Midwest (Los Angeles, Minneapolis, Phoenix, and Portland, Oregon), he decided that before he launched his own radio consulting firm, "I wanted to tackle an East Coast station in a competitive market. I wanted to go up against a station with the image, history, and notoriety of a WBCN."

Which is what he did. Now, some six months later, here he was, on the one hand categorically stating that the ultra-amazing 9.1-percent overall audience share attributed to 'COZ in the winter Arbitron ratings book was "the highest Top 10 market AOR (album-oriented rock) share in the history of America" while on the other hand assuring me that he, Sebastian, is a sensitive, right-thinking guy ("You'll never find anyone more liberal than I am," he avers) who is easily bruised.

On the one hand, again, he tells you that he doesn't believe the Arbitron figures showing 'COZ a strong second, behind WHDH, in the Boston market. He's sure the rock mutha is really number one, he boasts, shamelessly. Ah, but on the other hand, he'll quickly contend that WCOZ's "sound" is not so "kick-ass" at all, that — hell — there are plenty of mellow oldies ("stroke-ass rock"?) on his tight little playlist as well. Anyway, he adds, "kick-ass" has become such an everyday colloquialism that it wouldn't even offend your grandmother. See what I mean? The guy was just so damned *defensive*.

With reason. There are those, after all, who'd suggest that Sebastian ought to be spending every waking hour in abject apology for what he has wrought. There was WCOZ, you see, busily trying to transform itself into an utter clone of arch-rival WBCN (which had peaked with a 6.2-percent audience share in the previous ratings period) by employing former 'BCN jock Tommy Hadges as program director, grabbing 'BCN heavy Kate Ingram to be music director, snagging the ever-popular Cosmic Muffin as well, and even making a serious bid to bring back to town the legendary Maxanne, from 'BCN's quasi-underground "brave new radio" days.

But then — in a flash, as it were — Hadges was off to San Francisco, Sebastian was aboard, and the evolving 'COZ format was all but completely undone. Pledging

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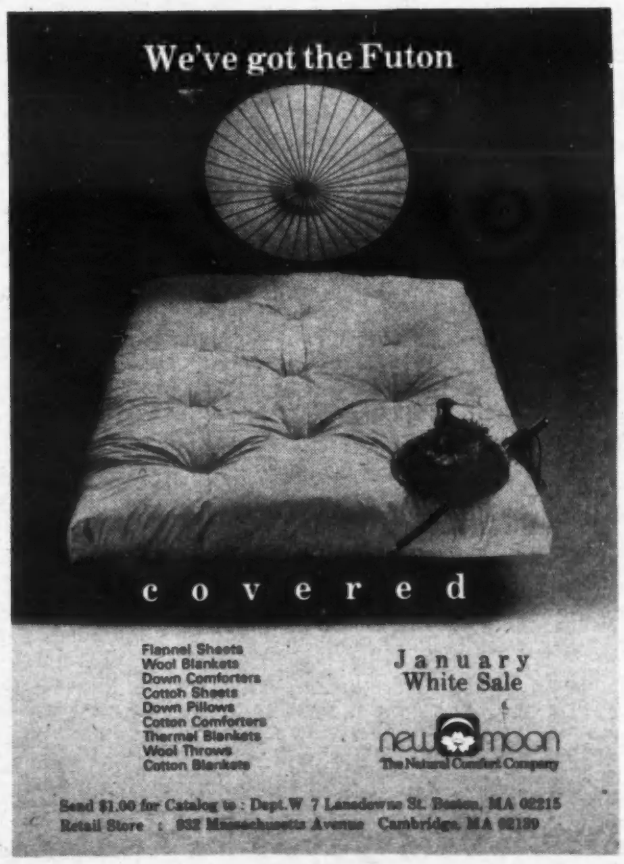

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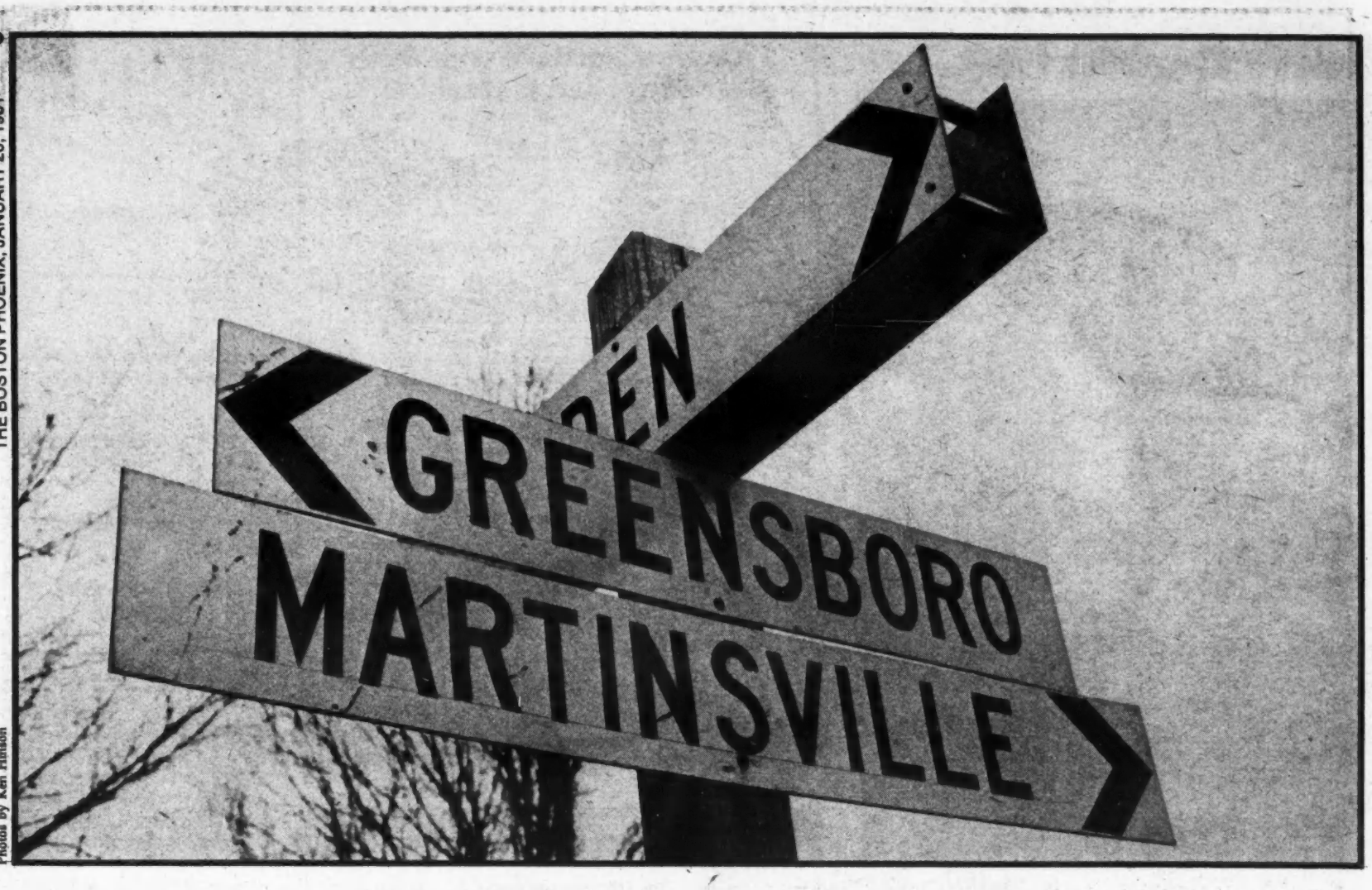

Photos by Ken Hinson

The Red menace

Continued from page 1

chilly kitchen, sitting at a table cluttered with press clippings, legal papers, and CWP literature. Allen is staring into his cup of instant coffee, looking troubled, as he almost always does. Dori has sharp brown eyes, a hearty laugh, and a terrible cough. She is just getting her voice back after a bout with strep throat. Kindra, their three-year-old daughter, has come gamboling into the kitchen to give her parents one last good-night kiss, and to rest her elbows on a stranger's knee, gaze into his eyes, and smile.

A hand-lettered sign on an unpainted wall that says "Go Against the Tide" is a clue to the other side of the Blitzes' character. Dori is a member, and Allen a supporter, of the CWP. Both were at the "Death to the Klan" march in Greensboro on November 3. One victim of the massacre, Dr. Jim Waller, was Kindra's pediatrician; another, Bill Sampson, was her godfather. Prosecutors think that Dori may have fired a .38 six times at those who attacked the marchers.

The Blitzes' participation in the Greensboro march cost them both their jobs. They looked for work in Martinsville for six months without success before they applied to and qualified for the local CETA program. Representative W.C. "Dan" Daniel (D-Virginia) heard that there were two communists in the CETA program in his district the week after the November election. Outraged, he drew up a bill that would prohibit anyone who "publicly advocates the violent overthrow of the government" from participating in the program. Two weeks later, he broadened the bill to include all federally funded programs.

Daniel was unable to introduce the bill because the House was operating under a closed rule that prohibited the introduction of new legislation. However, Senators Harry Byrd (I-Virginia) and Ernest Hollings (D-South Carolina) presented Daniel's measure to the Senate as an amendment to the appropriations bill. It passed by a unanimous voice vote. Even Senator William Proxmire (D-Wisconsin) said, "I don't know how anybody could possibly object to this amendment."

The "Blitz amendment" was only one of 149 tacked onto the appropriations bill when it went back to the House. The House decided that there were too many amendments to consider before the Christmas recess, and didn't vote on any of them. It did, however, pass the appropriations bill and send it back to the Senate for final approval. At 5 a.m. on December 16, in the closing hours of the 96th Congress, Senator John Warner (R-Virginia) took the floor and threatened to hold up adjournment until the Blitz amendment was sent back to the House for a vote. He didn't sit down until Senator Howard Baker (R-Tennessee) assured him that the matter would be given priority in the 97th Congress. Apparently, it will be. Terry Hoye, Daniel's press aide, says his boss "is planning to refile the bill at the earliest possible opportunity. Chances are very good it will pass. Members of Congress have reached the point where they will no longer indulge people like the Blitzes. The history of the 20th century is full of examples of small groups of dedicated revolutionaries subverting governments and, in the process, subverting the rights of the majority."

The Blitz matter is a taste of things to come. The fight taking shape over the bill will be the first skirmish in what promises to be a long battle between the invigorated right and what remains of the left. Under the Smith Act, it is a crime to advocate the violent overthrow of the government. However, there have been no prosecutions under this law since 1957, when the Supreme Court ruled, in *Yates v. US*, that individuals can advocate violence in public as long as their words do not lead directly to violence. The Blitz bill is a return to the spirit of the Smith Act; should it pass, people will be judged by what they say instead of by what they do. Political beliefs will become a criterion in the awarding of federal jobs, or in the distribution of benefits from federal programs. In effect, the Blitz bill would establish penalties for political beliefs.

Some liberals, like Proxmire, are as loath to defend the Blitzes on First Amendment grounds as they were *Hustler* publisher Larry Flynt a few years back. Others on the left are preparing for battle. "We've got to dig our trenches in front of the Blitzes," says Bob Brauer, special counsel to Representative Ron Dellums (D-Michigan). "You know that oft-quoted poem by the German pastor (Martin Niemoller) — 'First the Nazis came for the communists, and I said nothing. Then they came for the Jews, and I said nothing. By the time they came for me, there was no one left to speak for anyone.' The right in America is coming for the communists. The defense of justice at the first point of attack is the only practical defense."

People on the right insist that Daniel's bill does not limit the Blitzes' civil liberties. "They can take out a full-page ad in the *New York Times* denouncing the government if they want," says Hoye. "We just don't feel that the right to express one's opinions should be subsidized by the government." The Blitzes' response is that they have paid taxes and are entitled to the benefits of the CETA program, like all other qualified citizens. "The CETA money we earn keeps us going," Allen says. "Without it, we couldn't present our point of view. Even communists have to eat."

"There's no freedom in a democratic centralist system except the freedom to leave it," replies John Rees, editor for Western Goals, an ultra-conservative educational foundation in Washington, DC. "Advocate certain principles in the USSR and you'll end up in a gulag. Here, you'll end up out of CETA. The Blitzes have the freedom to starve."

* * *

There is a chance the Blitzes could starve in Martinsville when their CETA employment ends. "I just don't know if they'll be able to survive," says Ed Gower, a close friend of theirs and a former shop steward at the Budd tractor-trailer plant. "I'll bet they can't get a job around here. It's like they're blacklisted."

Martinsville is a manufacturing town of about 18,000 residents 20 miles above the North Carolina border. The Blue Ridge Mountains are 30 miles to the west. There is good fishing and hunting in the mountains, and plenty of moonshiners. Last year, the Bureau of Alcohol, Tobacco, and Firearms (ATF) shut down 90 stills in Henry and Franklin Counties, and estimated that it got only 25 percent of them. ATF agents say that moonshine made around Martinsville is about the best there is in the South.

Many people in Martinsville came out of the mountains to work in the mills. Their speech still rings of the hills. "Still" is "steel," "hill" is "heel," and "help" is "hilp." The area opposed slavery until the Civil War began. The schools stayed open during the integration turmoil of the '50s. Race relations are cordial. The last mayor was black; the current mayor is Jewish.

The town is divided into two social classes: a small professional class, which is made up mostly of mill managers, and the working class. People from both are devoutly religious. Red-brick Baptist churches, Churches of the Brethren, and Pentecostal churches are everywhere. People pray in restaurants before they eat. Bars cannot serve liquor; in fact, they can't even provide setups.

The people are friendly, but slightly suspicious, as mountain people in the South sometimes are. They are also violent. The Martinsville area has one of the highest homicide rates in Virginia. According to the local medical examiner, most shootings occur during arguments among friends or family members. "Ask a man why he did it, and the answer you'll usually get is, 'I done shot him 'cuz he called me a son of a bitch,' " says one local attorney.

Most people work at one of the nine furniture plants or five textile mills in the area. Bassett Furniture is the largest furniture maker in the world. The local DuPont plant makes nylon and employs 3500 people. Wages are low — the average in the furniture plants is around $3.50 an hour; in the textile mills, it runs between $4 and $4.50. There is little hope for advancement because the mills do not compete for labor and because both furniture and textile mills require only semi-skilled workers. Many people settle into a job, buy one of the tiny homes that were once owned by the company, and spend every day doing the same thing at work and every night in front of the television.

"There just ain't much for young folks to do around here," says a woman in her early 20s. "The bars close at midnight and there ain't no live music nowhere. We used to cruise Route 220 between Martinsville and Collinsville, just goin' from one end to the other all night, but with the cost of gas bein' what it is, we can't do that no more."

Dori and Allen Blitz have provided much of the excitement in Martinsville over the past year and a half. Allen is from the Bronx; he graduated from City College of New York. Dori is from Indiana; she earned a degree at Earlham College. Dori taught in a grammar school, but "got disgusted with spoiled, competitive American kids." The Blitzes moved from New York to Greensboro, where Dori worked as a waitress and eventually got a job in a textile mill. "I started reading about communism," she says. "The more I worked, the more I read, and the more communism made sense."

The Blitzes moved to Martinsville three years ago, when Dori got a job checking the floor assemblies of tractor-trailer cabs at the Budd factory. Allen got a job running a lathe in the Stanley Furniture plant, and the couple bought a small house that hadn't been lived in for 18 years. As soon as Dori's six-month probation period ended, she joined

Dori, Kindra, and Allen Blitz: paying the penalty

Teamsters Local No. 22. That's when the fireworks started.

It is hard to know Dori Blitz without liking her. It took a while, but the people she worked with eventually judged her as a person instead of denouncing her as a communist. Many Budd workers considered Local 22 a moribund, passive union. When Dori emerged as a highly vocal critic of the union, her co-workers elected her shop steward.

"Dori got elected because she offered leadership," says Ed Gower. "The union was a sham. You expect a union to protect the worker, but it wasn't doing that. Grievances hadn't been heard in two years. People were paying dues and nothing was happening."

Dori and the shop stewards she worked with started shaking things up. In 1978, 18 grievances were filed. In '79, the number rose to 72. The activists put out a newsletter. When Teamster officials refused to allow Dori's group to hold a meeting in the union hall, the activists held it in the parking lot outside the hall. Two hundred people came. Eventually, two members of the Teamsters' Eastern Conference in Washington, DC, came to Martinsville to cool things down. The men from DC called a meeting, and had to fight to get control of the microphone.

Local 22 business manager Joe Webb says that most of the 72 grievances the activists filed were without merit. "Dori is a radical," Webb says. "She felt we should be radical too, but we never will be. The woman is strictly a troublemaker. I give her credit, though. The woman is no dumb bunny. For a while there, she had about 150 followers."

Dori's activist union died in Greensboro with the five CWP members. "At first, it didn't make much difference that Dori was a communist," Ed Gower recalls. "People would say, 'I'm no communist, but I agree with what she's been sayin' about the union, and I'm supportin' what she's doin'. After November 3, all the hate and fear people have for communism came to the surface. If people down here had to choose between the Klan and the communists, they'd choose the Klan as the lesser of two evils. After November 3, people wouldn't have nothin' to do with Dori. Support for (Dori's) union disappeared."

The week after the killings, people Gower had known all his life called him "red" because of his association with Dori. A picture of the five slain CWP members appeared in the break room at Budd with "This is what happens to communists" scrawled across it. A petition to remove Dori as shop steward was circulated, and dozens of workers signed it.

On November 10, a meeting was called at the union hall to determine whether Dori should continue as shop steward. Henry County supervisors declared a state of emergency. The hall was surrounded by more than 150 officers from the FBI, the state police, a SWAT team, and local police. Dori was about to leave for the meeting when an FBI agent appeared at the house to inform her her life had been threatened. She went anyway. She stayed 10 minutes, and left when the Teamster officials canceled the meeting. Two days later Webb removed her as a shop steward "for her own safety."

Dori charged that the Teamsters and Budd officials had conspired to remove her. She said that Budd was a fascist company whose parent firm, Thyssen of Germany, "was a big supporter of Hitler's." She was fired a month later for making derogatory statements about the company. Allen had already lost his job, at Stanley Furniture, because he missed two days' work after the Greensboro killings. Dori took her case to the National Labor Relations Board, but the board upheld the company. Last October, the Budd plant closed down, the victim of the recession; 500 people are out of work.

"We've seen the last of Dori," Webb says. "She's done burned herself out in this area. People seen her for what she is — nothin' but a troublemaker. It's a thousand wonders the woman hasn't written her own death warrant."

* * *

The right is convinced that communists like Dori and Allen Blitz pose a threat to the nation's security. In the mid-'70s, the FBI adopted the so-called "Levy guidelines," which prohibit the agency from investigating an extremist group unless the group has violated a criminal statute. The right has been hammering away at the guidelines ever since. "Levy has had a chilling effect on the FBI," says Bill Poole, a writer and researcher at the Heritage Foundation, a conservative think tank in Washington. "For years, there has been almost no surveillance of subversive movements."

Congressional committees with a staff of investigators offer a way around the Levy guidelines, and those committees are taking shape in Washington now. In the Senate, Jeremiah Denton (R-Alabama) will chair the Judiciary Subcommittee on Internal Security and Terrorism. In the House, Larry McDonald (D-Georgia), a member of the John Birch Society and the founder of Western Goals, is preparing legislation that will bring back the old House Un-American Activities Committee. This time it will be called the House Committee on Internal Security. "The bill has a good chance," says Rees of Western Goals. "In the last session, it had 80 or 90 sponsors and almost enough votes. With the turn to the right, it should do even better this time." Both Poole and Rees have indicated that they expect the CWP will be one of the first groups these new committees investigate.

Since the murders in Greensboro, CWP members have egged John Anderson, disrupted the Democraic National Convention, and helped lead a strike at the National Steel and Shipbuilding Company yards in San Diego. Two CWP members who worked in the shipyard have been charged with building a bomb.

The interesting thing is that the extreme right doesn't seem as concerned about the CWP's activities as it does about the party's ideology. "The polarization (the CWP) talks about could happen," says Poole. "If the economy worsens, it is sure to."

The CWP believes that capitalism is in its terminal phase. Its members are certain that a depression is coming that will make the 1930s seem mild: the US will keep losing its share of the international market to Germany and Japan, money that should be going into industrial research and development will keep going into municipal bonds, fewer goods will be produced, more workers will be laid off, and the government will continue to print money, causing further inflation and making the goods workers produce too expensive for them to purchase. Historically, capitalism has resolved similar crises by exploiting the labor force and raw materials in Third World countries. But now, says the CWP line, there are no colonies left to exploit. "There is no place for the economic crisis to land except on the heads of the American people," is how one CWP member in

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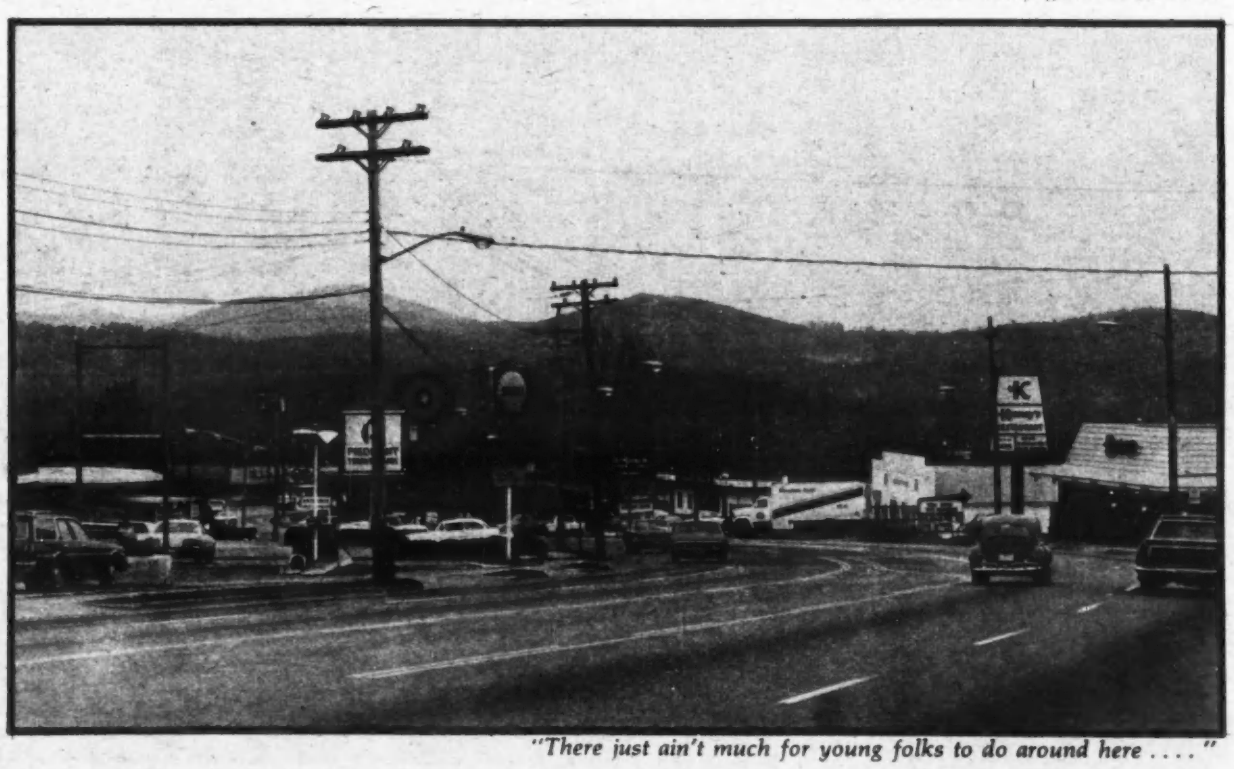

"There just ain't much for young folks to do around here . . . . "

Along came Jones

Racial justice and the fight for community schools

by Tom Sheehan

The man who was brought to town by Boston Mayor Kevin H. White especially to direct a high-powered racial-harmony committee is about to find out how much power he really has. Frank Jones, director of the White-created Boston Committee, will ask the mayor this coming week to rescue a city program that the mayor himself created but no longer likes — his citywide network of community schools.

Just how White responds to the request should be the first major test of the sincerity of his promises, first given during his 1980 inaugural speech and then repeated recently in his state-of-the-city address, to establish racial justice in this town once and for all. And the mayor's response will also pretty much determine the fate of his decade-old community-schools program, under which some 20 schools citywide, several of them in racially mixed neighborhoods, throw open their doors afternoons and evenings to activities ranging from Bingo to high-school-equivalency classes. In recent weeks, the schools have been feeling the effects of a funding cutback of $600,000 inflicted on them by the mayor, and future prospects — given the arrival of Proposition 2½ this July — are even bleaker.

Jones's 11th-hour plea, coming even as layoff notices are being sent out to staff members at many of the schools, could change all that. After being alerted to the schools' plight several weeks ago, apparently by calls from neighborhood supporters of the program, Jones began quietly researching the situation. On January 8, he sat in the back of a crowded City Hall hearing room, taking notes, as the citywide community-schools board, a racially mixed collection (there were 10 white delegates present that night, six blacks, and one Chinese-American), sat around a large U-shaped table and debated how best to deal with the funding cutbacks. The group ultimately decided to spread its meager resources around equally, rejecting a suggestion that some schools be shut immediately in order to afford others a greater chance of survival. As one South End delegate reminded his colleagues: "We've never thrown one another off the mountain before, even if the mountain has shrunk to a hill."

Jones was apparently impressed with what he saw and heard, and in a later interview with the *Phoenix*, cited the group's "interracial, inter-ethnic makeup" as commendable. "I think the model of the board of community schools is a very useful and a very healthy one," he said. "We see the community schools as a vital resource." Last Tuesday, five days after that session, Jones met at his office with four representatives of the program and promised them his support. Although Jones himself isn't talking ("I think the worst thing that could happen would be for people to read in the newspaper that Frank Jones is planning a strategy before I actually sit down with the principals in the matter," he said), he reportedly promised his visitors that he would intercede on their behalf with both the mayor and the other three members of the Boston Committee — Richard Hill of the First National Bank, Davis Taylor of the *Globe*, and Humberto Cardinal Medeiros.

"He indicated he would talk to the committee members," said Jay Carney, a 28-year-old Dorchester lawyer who attended the meeting as chairman of the citywide community-schools board. "I think what he's going to do is present the evidence to Kevin and I think to Dick Hill.

"Frank Jones realizes that the (budget) cuts that were made were absolutely devastating and will be felt within three to four weeks," Carney continued. "And he realizes that once the chemistry that exists in the program is destroyed it will be very difficult to replace." There can be no question about the seriousness of the mayor's cuts: some $600,000 has been slashed from the program's $1.8 million budget this year, reducing each school's weekly allotment from the $1300-to-$1400 level six months ago to a mere $454 at present. Even at its original funding level, Carney went on, the program's slice of the city's budgetary pie amounted to one-fifth of one percent — a small price to pay, he said, for a program that reaches 35,000 people weekly.

"If racial justice is the mayor's number-one priority," Carney said, "we just don't understand why the community-schools program has been absolutely devastated. I don't want to disparage calling meetings for people to come together, or putting names on a paper saying we should all love each other, or forming a committee to issue some recommendations. That all has its place. The things we do are not flashy, but the day-to-day activities of the community-schools program really address the nitty-gritty issues in neighborhoods that have to be addressed."

Should Jones avert the program's dismantling, it should be noted, he stands to profit himself, since one of his intentions is to set up a network of neighborhood cadres as a first step in breaking down racial barriers. "The Boston Committee wants to implement things on a neighborhood basis," said Carney. "To do that he (Jones) needs facilities, staff, and neighborhood people who have shown a commitment to dealing with neighborhood needs. He's got all three things right there in community schools, and I get the impression he sees the Boston Committee working hand-in-hand with the community-school program. I think he's very serious about making racial justice a priority in the city, and he realizes what the schools do."

What they do, of course, varies widely from school to school and from neighborhood to neighborhood, depending on perceived needs (teen programs around Franklin Field, hot lunches for the elderly in Allston-Brighton, high-school-equivalency classes in the Southie school near the D street projects, conversational-Italian classes in East Boston, and so on) as well as on the energy and imagination of each school's coordinator. (Hired, incidentally, by the local school's council — as are all staff, leaving little room for direct City Hall involvement.) One would be hard-pressed to find any local school council which has put racial justice on its agenda, and just how much racial interaction actually goes on in the schools is hard to judge. In several schools, though (such as the Mattahunt, off Cummins Highway in a section of Mattapan near the Hyde Park border), there is at least the *potential* for such interaction. Said one city official: "A lot of blacks and a lot of whites do things there, but they're not often the same things. The whites play floor hockey and the blacks play basketball." Still, the school holds a lot of promise on the racial front, and that's no accident: several of the community schools, including the Mattahunt, were built in or near racially mixed neighborhoods, with the hope of drawing both whites and blacks.

The mayor himself best summarized the city's thinking on this score in a 1973 position paper on education. "Affirmative steps must be taken within the city to maximize the possibility of natural integration," he wrote. "Early in the development of this program, we made the decision to locate new schools wherever possible in areas where there seemed the best chance of achieving a stable racial mix." The decision to do so, White admitted, meant increased state funding for the schools, but even without that inducement he said the notion made good sense. As, it seems, the entire community-school notion made good sense to White back then. "In the community-schools program," he wrote enthusiastically, ". . . a model for citizen participation has been developed which seems to be working very effectively . . . . These schools are community centers as well, designed to house programs to serve all the people in a neighborhood, and to be kept open seven days a week, 12 months a year."

Well, if not quite that much, how about five-and-a-half hours a day, four or five days a week, as some of the schools will be forced to schedule things soon? The budget cuts that forced this shrinking, and may force a lot more, arrived rather abruptly last summer, when the mayor angrily responded to some city-council-initiated budget cuts with some budget cutting of his own. (Other victims included the FinCom and, naturally, the city council.) But the community-school cut was anything but precipitous: White had long been disenchanted with the program, largely because he got little patronage and few campaign workers out of it. (And why should community-school staffers work for Hizzoner, since they didn't owe their jobs to him?) On several occasions, White had been on the verge of cutting the program to smithereens, only to be dissuaded by his aides, particularly Vice-Mayor Edward Sullivan, Deputy Mayor Micho Spring, and special assistant Larry Quealy.

It was never easy for them, though, particularly after what the mayor seemed to regard as the St. Valentine's Day Massacre of 1977, an event in which the mayor, you see, was the victim. The background, briefly, was this: having just announced his intention to cut all human-services city funding (White was under some pressure from the city's financial interests to tighten his belt, and he sought a way to demonstrate his good intentions), the mayor agreed to meet with the community-schools board — which had been hit with the temporary cut along with all the rest — to talk things over. The meeting, unfortunately, was scheduled at the Blackstone School, in the politically zany South End, and when the mayor walked in that night he found an angry crowd of several hundred people there to greet him. Recalled one city official: "There were a lot of PLP (Progressive Labor Party) types there, and bomb-tossers who wanted to yell at the mayor about poor people. It was acrimonious, and it made a profound impression on the mayor: community-schools people were bomb-tossers."

And they make lousy precinct captains — or actually, they don't make precinct captains at all. Which is a capital crime under the mayor's current machine-oriented scheme of things, so it was hardly a surprise when the most virulent anti-community-school attack at City Hall gathered steam after the '79 re-election victory had been neatly put away. "The pressure from the political people had always been very strong, a real whispering campaign," said one knowledgeable city official. "But when the mayor attempted to give his ward people forums in the administration it really got out of hand." The ward people found their chief voice in a group called the Executive Committee (or, more endearingly, the Gang of Five), a collection of ward bosses from the mayor's

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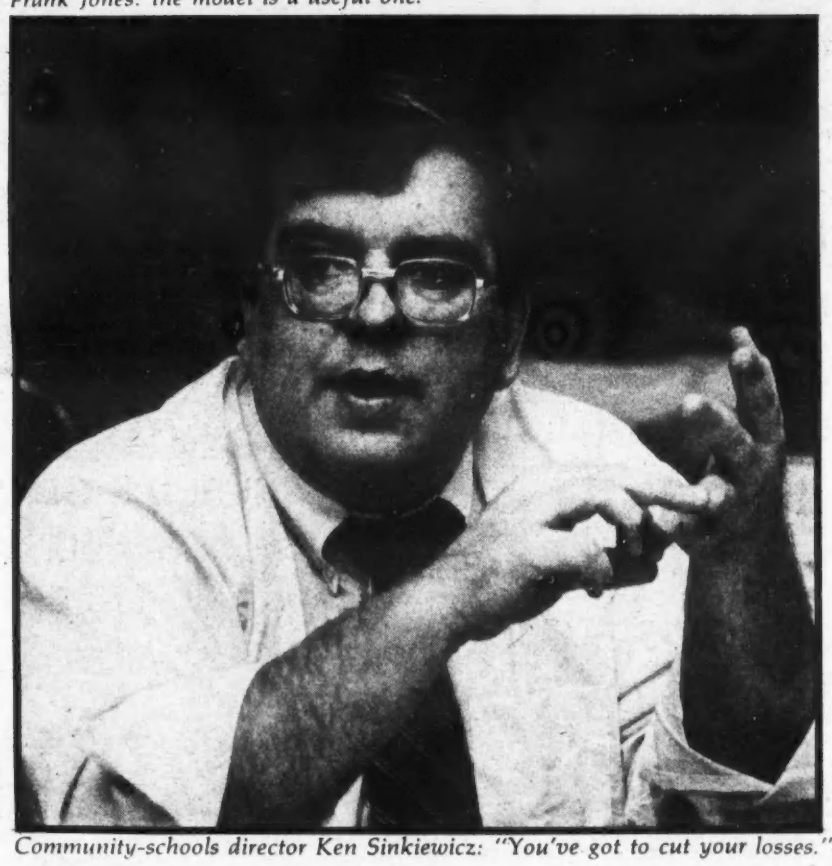
Photos by Donna Coveney

Frank Jones: the model is a useful one.



Community-schools director Ken Sinkiewicz: "You've got to cut your losses."

Public eye

Christopher Brown

Making it: A day-care center in Dorchester survives the '70s

by Michael Rezendes

You remember the early '70s, when young, middle-class leftists were invading blue-collar neighborhoods across the city to teach the natives how to run collectives. Those were heady days. It was before the oil embargo. College graduates roamed the streets looking to work hard for a cause for little or no pay, and storefronts from Ashmont to Maverick Square housed collective efforts including newspapers, grocery stores and day-care centers. Nearly all of them were run on a philosophy of shared effort and budgets supplemented with good intentions.

When the mid-decade recession hit, philosophy and good will were no longer enough. Most of the new organizations closed their doors for good; the survivors were irrevocably changed. The Dorchester and South Boston Children's Centers is one of the survivors. But a tour of its recently renovated house, where care is provided for 28 children every day, reveals little of the struggles two neighborhood women went through to transform what was a bankrupt women's center into a professionally run day-care center.

On a recent sunny morning, a racially mixed group of children were playing in fresh snow in front of the house at 17 Center Avenue, in St. Mark's Parish in Dorchester. In the kitchen, tuna sandwiches and hot tomato soup were being prepared by a small army of parent volunteers and teenagers from several youth-employment agencies. On the second floor, in what once was the master bedroom, kindergarten was in progress. And in a couple of cramped rooms on the third floor, treasurer Linda Perkins and executive director Ann O'Brien worked the numbers that keep the place alive. There are no mementos in the house from the storefront in Peabody Square the agency once occupied, and no trace of the factionalism that once divided the women who worked there. It appears that only the good intentions of the women who started the agency remain; even the founders have gone.

O'Brien, now 40 years old and the mother of four children, grew up in South Boston and had lived in Dorchester for 10 years when she was hired, in 1975, as an administrative assistant at the center. She is a street-wise woman with close-cropped blond hair and watery blue eyes who chain-smokes from two different packs of cigarettes (one's low-tar). "The place began," she says, "with a lot of idealism on the part of women who were willing to really put themselves out. Most of the people who worked there worked for nothing. A week's pay was out of the question. These were women who belonged to all sorts of groups, consciousness-raising groups. But of all those groups, none were doing anything for women, or working women."

So the women's center was born, and play groups for children were incorporated into it. As in collective organizations everywhere, responsibilities and expenses were shared equally. Everyone took turns teaching the children, everyone had a hand in decision-making, everyone swept the floors, and everyone participated in the endless discussions that typify all collectively managed groups.

But something unexpected was happening outside the doors of the center. The economy was taking its toll on male chauvinism. Men who'd sworn they'd never let their wives work were eating their words so their kids could eat dinner. And when mothers looked around for places to put their pre-schoolers while they went off to work, they found very few of them. Suddenly, there was a genuine need for a service the center was providing, and a rift developed between women interested in running a collective for its own sake and those who wanted to provide high-quality day care. O'Brien didn't waste time choosing sides. "The people in this neighborhood don't have time for consciousness-raising," she says, pausing to light a fresh cigarette. "They're too busy paying the rent."

Perkins, who is 32 years old, came to the center at about the same time O'Brien was hired. She is tall and neatly dressed, and she too grew up in South Boston and moved to Dorchester after marrying. At one time, she had worked at the State Street Bank, so she volunteered to help the center manage its books. "Just from observation, I could see they didn't have enough knowledge to handle it adequately," she says. "So I offered to help a few hours a week and a few hours turned into 40."

That was lucky. At the time, the center was facing bankruptcy, and only the

Continued on page 22

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WideWorld

WideWorld

Progressive deterioration

Beyond false hope: What is to be done

by John Tirman

This is not another lament about the Actor and his 53 mullahs in the Senate. There will be ample opportunity to note how their simple Horatio Algerisms translate into relentless attacks on the poor and blank checks for the military. There isn't a doubt that the GOP's panaceas will be shameless failures, not unlike the Maggie Thatcher debacle in Britain, so the vitriol is certain to flow freely in the damnable months ahead.

The pain of the November election still rankles, though. The result can be grasped most readily as a rejection of Jimmy Carter and a rather sudden jolt to Democratic liberalism itself, but there is more to it than that. Elections, however important as transfers of constitutional power, are more revealing as swings in mood rather than in ideology. One can't fail to observe that Americans in 1980 were more cynical about politics than ever, and it seems safe to assume that this extends to people's feelings about education, law, the giant corporations — virtually every major institution that shapes our lives.

What makes the current cynicism frightening is that it seems to be rooted in hopelessness. In other times of national crisis, Americans always had a palpable "enemy" to focus on, be it Nazis, State Department commies, Viet Cong, or Black Panthers. Our debilitating economic situation — until recently the exclusive province of the indigent — is an amorphous target. Inflation, low productivity, trade gaps, high interest rates — these all seem so intangible, however real their effects. Even during the Great Depression, Franklin Roosevelt was able to curb despair with innovative programs and his own brilliant personality. Today we are cheated out of the American birthright of a glittering future, yet we have no leadership, no New Deal that offers salvation. There is no cynicism as bitter as that born of betrayal, and this mysterious infidelity of a collapsing economy is all the more frustrating. It breeds an especially virulent strain of confusion that is edged with ill will. Hence President Ronald Wilson Reagan.

In the weeks following the election, editorialists ran amok with easy insight. The George Wills and Bill Buckleys, of course, proclaimed the death of liberalism. But the Mary McGrorys and Tom Wickers searched deeply to find liberalism alive and only temporarily in retreat, reflective, introspective, sorting things out. Indeed, the liberal pundits' commentary had an unmistakable similarity to the eulogizing for John Lennon: it was less mindful of the unsightly contradictions within than of the horror of the killing itself. All the misty-eyed paeans to liberalism have neglected to mention a couple of salient facts, namely, that "liberalism" as we know it — New Deal liberalism — has had only two brief periods of ascendancy in the White House, and that neither time was it especially successful by its own standards.

The first was the New Deal itself. At that time, of course, there was no welfare state, no Aid to Families with Dependent Children or Social Security or unemployment compensation. The last two were instituted by Roosevelt, partly as a result of militant labor organizing. The New Deal "legitimated" unions and started public-works programs, and by so doing it served greatly, as these were slightly radical ideas for the times. But even by 1938, the overall effects of deficit spending and the new social experiments had not lifted the economy from its doldrums (though they may have prevented it from worsening). It is widely conceded that our participation in World War II ended the Depression, and that our consequent "world role" kept the factories buzzing through the '50s and '60s.

The second liberal regency also commenced with a disaster. Lyndon Johnson's presidency brought the Great Society, new kinds of social programs that were then possible not because of national desperation, as in 1933, but because we were finally prosperous enough to feed our poor. The War on Poverty, urban aid, community-action programs, etc., followed, but the impact of any of these efforts is hard to gauge: they brought many people, particularly blacks and Hispanics, into the political process; they directly aided many people who were living in misery; and they created a broad national sentiment to help the "disadvantaged." But, again, the Great Society was short-lived. Nixon's election, in 1968, began the contemporary era. Jimmy Carter's brief interlude, as we shall see, places him in a peculiar historical position, quite unlike his 20th-century Democratic predecessors.

But back, for a moment, to FDR. The two fundamental premises of the heritage of Hyde Park are 1) that poor and oppressed Americans will be ministered to, and 2) we'll do the ministering with someone else's cash. The second point refers to Keynesian economics, the brainchild of Lord J.M. Keynes, Cambridge don and charter member of the Bloomsbury group. Keynesian theory is rather simple: in times of depression or recession, the government should spend more than its tax revenues in order to stimulate consumer demand. It does this by selling lucrative bonds to major banks and other investors, and then spends this money on public works and "income transfers" (Social Security and welfare),

Continued on page 26

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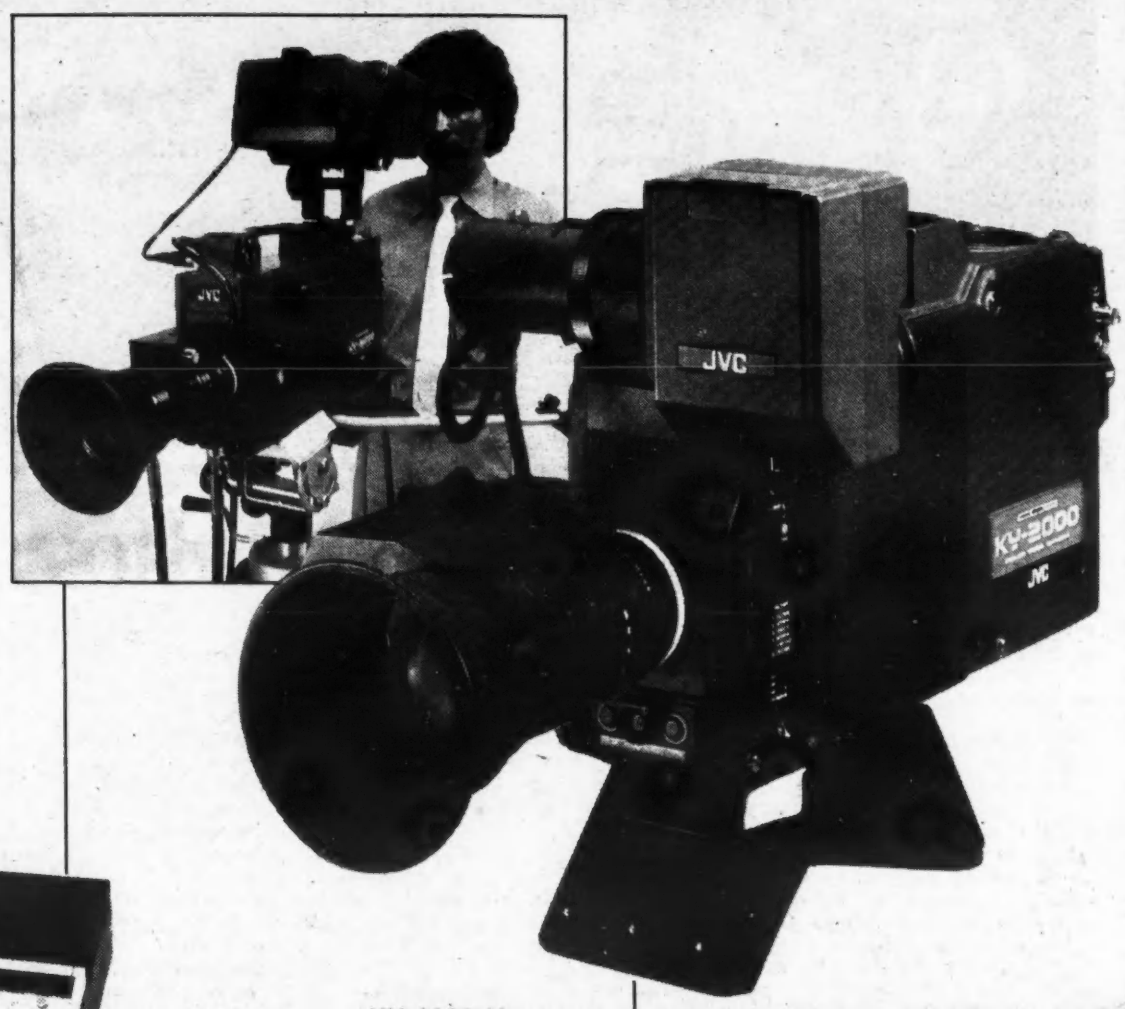

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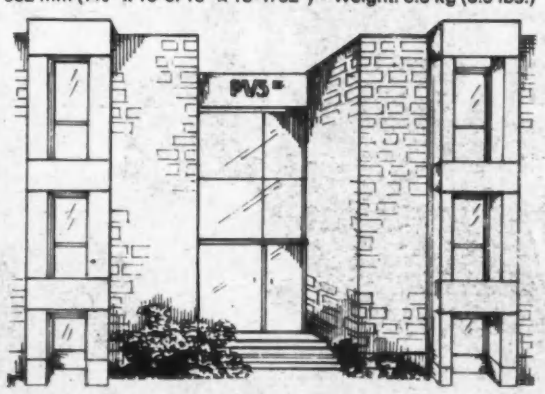

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CWP

Continued from page 7

Greensboro put it in an interview with me last year.

The party is convinced the American people will have to choose between communism and fascism. The government, working through *agents provocateurs*, will use the likes of the Klan and Nazis for red-baiting and turning whites against blacks in order to divert the working class's attention from the real cause of their woes, capitalism and the government. The left will abandon its internecine struggles to unite behind the CWP's brand of communism. The communists will expose the government, fight fascism, and build a new society out of the rubble of capitalism.

"I don't think their economic analysis is far wrong, do you?" asks John Rees. "The first two years of the Reagan free-enterprise administration are going to create many more disasters than the average Joe anticipates. Government programs like CETA are going to end, causing heavy unemployment. Unfortunately, the private sector has done nothing to absorb people from the government programs. Chrysler will close, and I wouldn't be surprised to see Ford come looking for a bailout. The hard times ahead are going to create a climate for extremism. Some people in hardship will go to the CWP. Others will ride with the Klan."

As the right is preparing to translate its vision of America into legislation, liberals seem to be on the run. About the best the left seems capable of are denouncements of conservatives' plans to reshape the government. "The left has been outthought, out-spent, and out-organized," says Bob Brauer. "We're going to see an all-out attack on civil liberties and human services. A significant part of Congress has no politics. They will read the winds and move to the right. As for the liberals, I expect the majority of them will go hide."

Things look so grim in Washington that some people on the left are beginning to compare the early '80s to the McCarthy era. "It's bound to get messy like it was in the '50s," says Leon Shull, director of Americans for Democratic Action (ADA). "Congressional committees have no business inquiring into the thoughts of people, no matter how horrendous those thoughts are. Our police force should not cover meetings to hear what people say. The police should concern themselves with crime. A group like the CWP will never amount to anything. Why give them unnecessary publicity by calling them before a congressional committee? What we need is a little balance."

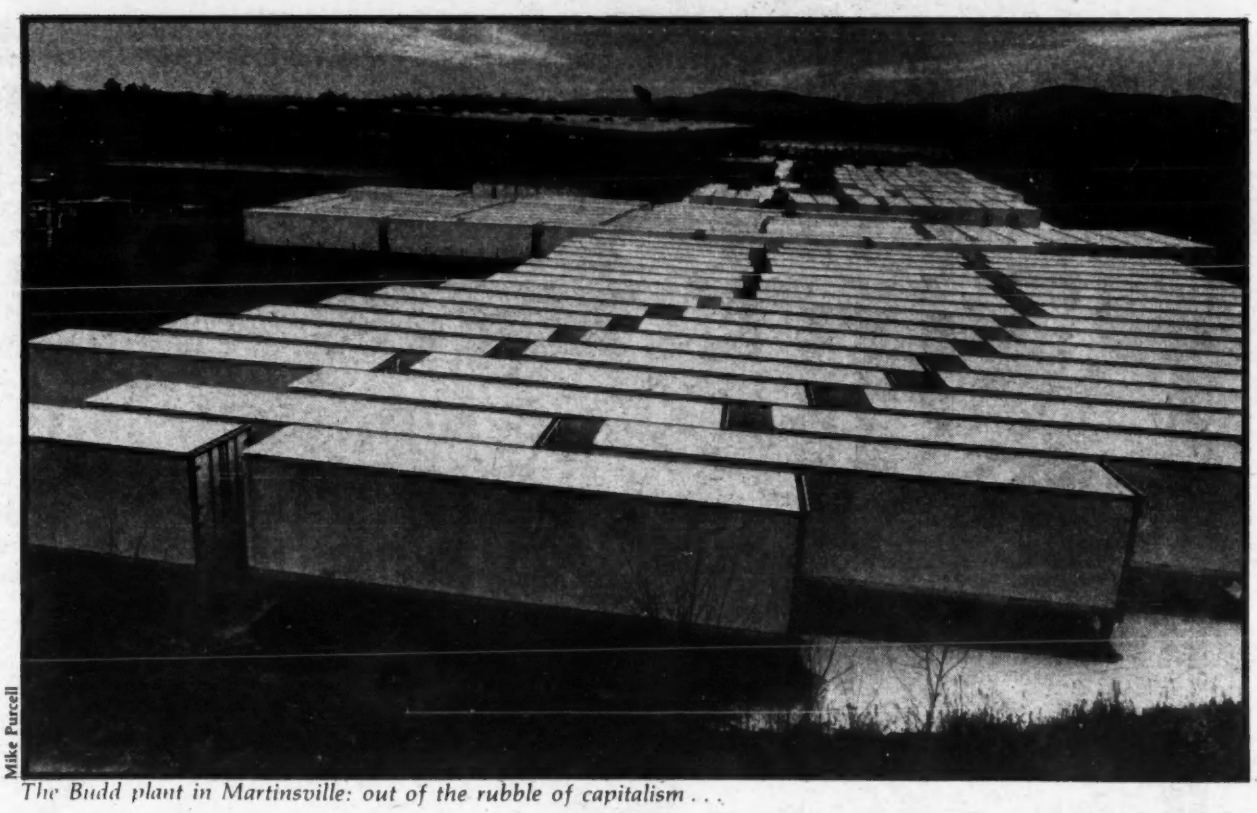
The Blitzes say that if they or any other CWP member is summoned to Washington, they will refuse to testify. They plan to stay in Martinsville and work for a socialist future. "This is our home town," Dori says. "We're not going to get run out of our home town. Am I afraid? Do I worry about my kid? Of course I worry about my kid. But what kind of life is she going to have under fascism? You can't sit around paralyzed by fear."

The Blitzes insist that they have made some inroads around Martinsville. One night, Dori and I drove out of Martinsville to meet her friend Barbara Myers, a CETA worker learning plumbing. Myers is in her early 20s, and is separated from her husband. Her apartment is furnished with a rug, a couch, a large stuffed dog, a TV that doesn't work, and a TV that does. The more she learns about communism, the more it appeals to her.

"CWP ideas make sense," she says. "The government is corrupt. It needs to change. I wouldn't mind having the same thing everybody else does, as long as I have enough to get by."

When there are millions of people across the country like Barbara Myers, the CWP will be a threat. The odds that this will happen are about the same as the odds on an 85-year-old woman from North Dakota getting elected president. But suppose the CWP turns out to be right. Suppose the revolution comes and the communists promote it peacefully, without breaking criminal statutes. Don't they have the same right to try to translate their views into reality that other political parties do? Isn't that what America is all about?

"If the CWP can make a case, more power to them," says the ADA's Shull. "This is a democracy." ●



Mike Purcell

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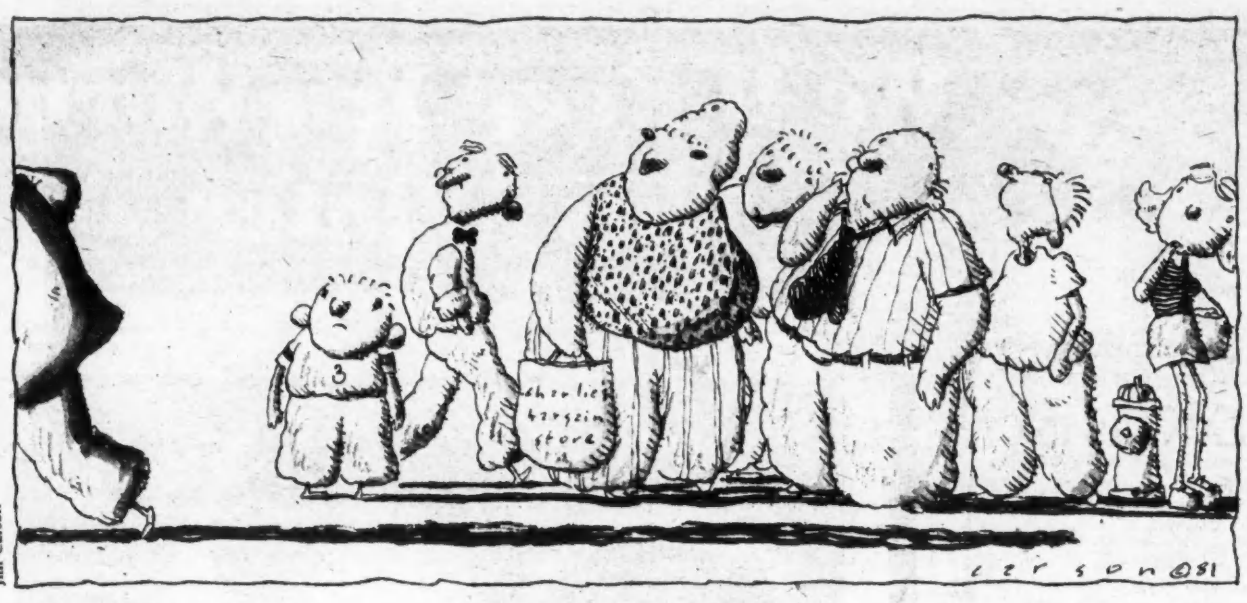

Jim Carson

Freak

Continued from page 1

as I calmly perused the guava jelly, hoping against hope that he wasn't referring to me. "Hey! You going to the moon?" Nice, I thought to myself. Very, very nice.

That was just the beginning, the first of many almost indecently close encounters of the truly obnoxious kind. For some reason, wherever my increasingly apprehensive steps would take me, I found people either unwilling or unable to ignore me, or at least to stifle their outlandish reactions and let me pass without comment or comically overt response. Of course, while slack-jawed humanity was staring shamelessly at me, I returned the favor, learning to estimate the level of civilization in my audience by the magnitude of each person's response to my altered state.

Kids were, naturally, the worst. Not all of them, but when they were bad — brother. Toddling down the street one sweltering morning, steaming inside my cast as if I were a Fenway Frank, I realized I was being observed by an angelic youth who was perched on the tailgate of a moving van. By this point I'd become reasonably, if grimly, accustomed to getting a cursory once-over from one and all, but this kid was abusing the privilege.

Summoning all my dignity — which isn't easy when you look like a visitor from a strange planet — I whipped out my best and only weapon, a fixed, withering stare of condescension and reproach, most effective at a range of one to five feet. He stared back, unimpressed.

"What happened to you, anyway?" he drawled, immediately drawing the scrutiny of every person within a three-block radius. Now, the answer to this apparently simple question at that time was, in its complexity and length, worthy of the most comprehensively stricken Jewish grandmother. I chose, however, to answer in the short form, something about the trip to the hospital successfully concluded.

"You know what you look like?" he observed after a moment of silent contemplation. "You look like a monster!" It takes one to know one, I thought. In that instant, little Mr. America, cruel, calm, and collected, was every bit as fearsome to me as I was to him.

After many such incidents I developed a stoic rule of thumb. Everyone would stare. I had to concede that. I was, after all, the most unusual creature at large since pretty Bill Bixby turned into green Lou Ferrigno. But only the emotional cripples, the wretched refuse of our teeming city, were unable to prevent themselves from tormenting me with their voracious eyes and intrusive comments. That is, the weirder the individual, the more excessive and inappropriate his or her response to my weirdness — from the plump, middle-class executive type in his jogging togs who, upon meeting me in the elevator of my building, exclaimed, "Wow! You look like you came from outer space, man!", to the lean black transvestite on the corner in hot pants and padded bra who simply couldn't tear his astonished gaze from mine. I had to force myself continually to swallow the words on the tip of my tongue: "Just what are *you* staring at, ace?" Of course, I said no such thing. In New York, every padded bra may contain a .357 magnum, and the last thing I needed was another hole in my head.

Is it any wonder that, having achieved this sort of notoriety around my neighborhood, I became more than a little reluctant to meet and greet my public? I began to have disturbing fantasies, to imagine scenarios in which large bands of athletic youths banked shots off the top of my head and grouped menacingly around me to demand: "Hey, man, what is that thing? Let me *hold* it for you!" So I withdrew to the cotton-candy world of television land, emerging but once a week to whisk across town in a taxi to have my bolts tightened.

It was in the terminally *blase* Manhattan cabbie that I found my perfect audience. Seeing all while seeing nothing, the New York hack let me live in peace. One afternoon of horrendous heat, my wife suffered that rare form of sunstroke brought on by sudden immersion into a subarctic supermarket. My self-consciousness momentarily fled, and I waddled into the street at maximum speed to flag down a cab. As one slowed to a halt, I babbled, "My wife isn't feeling very well. Could you wait here a minute?" "Sure, buddy," the driver replied, completely unflappable. And I knew that I could have been a little green man from a distant galaxy, it wouldn't have mattered; in the best tradition of his profession, he would have taken me in as long as I had the fare. Whatever his thoughts were at that moment he was circumspect enough to keep them to himself. And that, I was learning first-hand, is what civilization is all about.

I spent four months in the halo, and I learned more about my neighbors than they ever did about me. I found New Yorkers to be capable of coldness and warmth, curious and shy, intrusive to the point of cruelty, yet sometimes kind, filled with genuine pity — and always shamelessly public in their reactions to this stranger in their midst. I saw a little piece of everyone's innermost self as he or she looked at me with widened eyes. Those with fear in their hearts greeted me with fear. Those of stronger stuff gave me some of that strength, which is gentleness. I learned, as one apart, to expect and accept all, and, ultimately, to forgive. Maybe that's why they call it a halo. ●

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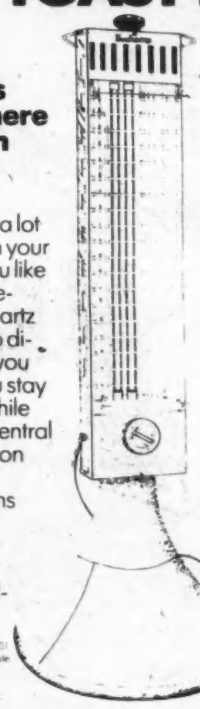

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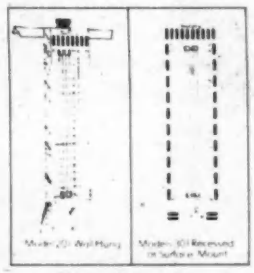

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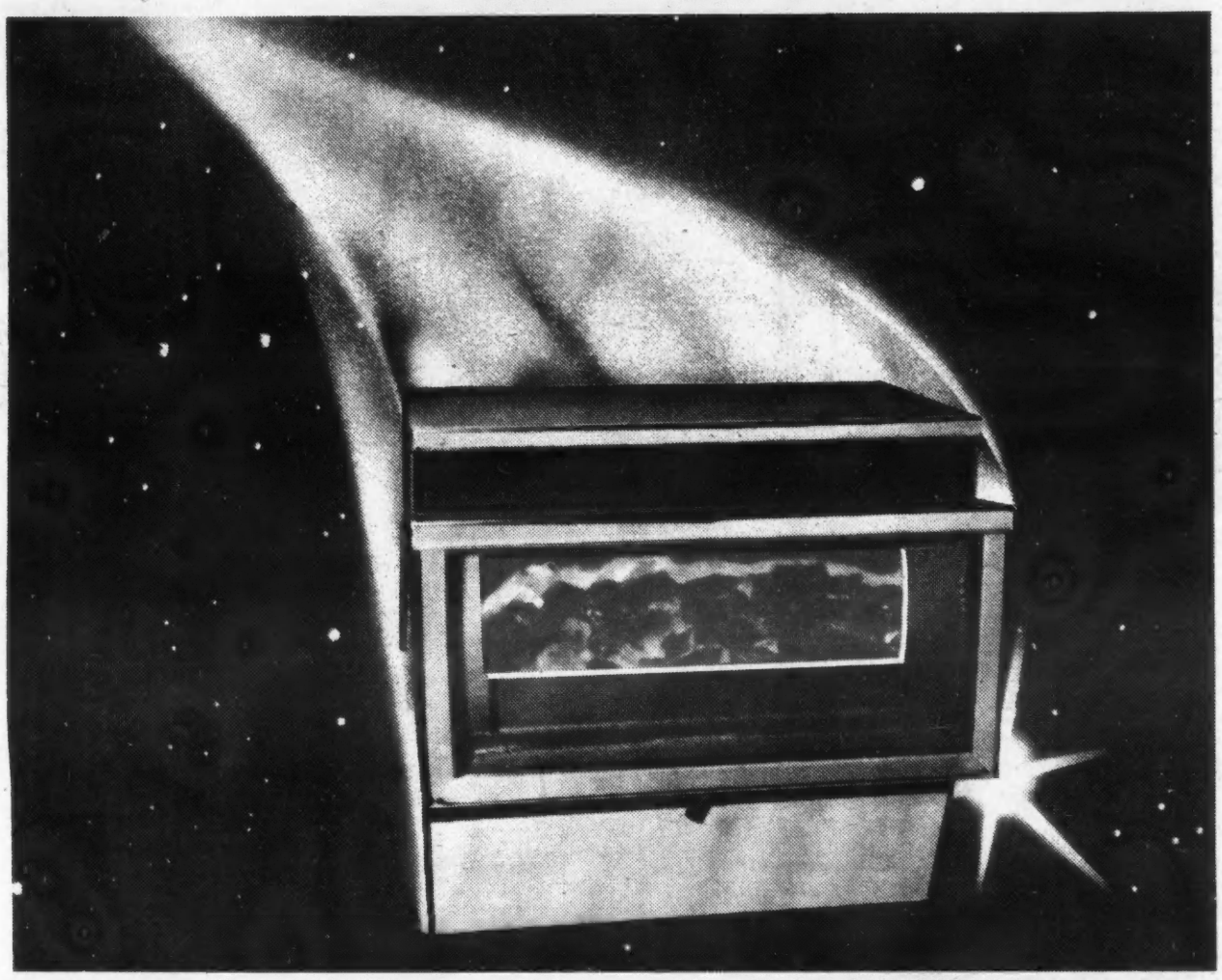

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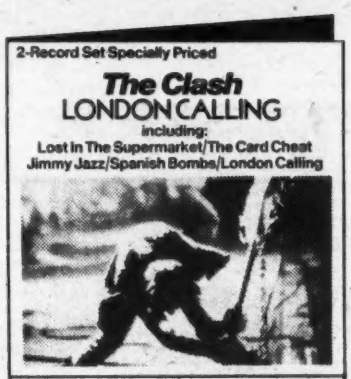

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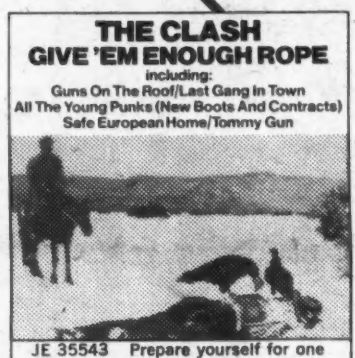
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Quote

Continued from page 5

to "annihilate" WBCN, Sebastian coldly abolished what little remained of the station's news and public affairs (such stuff, after all, is "boring," he said at the time), did away with the midnight-Sunday *Boston Beat* program featuring local bands (he said he'd be happy to play local music just as soon as homegrown bands began recording "our sound," but none ever did, apparently), and drastically reduced the size and variety of the 'COZ playlist, even going so far as to remove albums from the premises so that, you know, no newly outlawed music would find itself even accidentally polluting the airwaves. Oh, and announcers were told to give the time and call letters, to sound enthusiastic about it all, but to say very little else.

The computer-like precision with which Sebastian put together what has become an "all rock, no talk" format — aided a good deal by a whopping $400,000 promotion budget and a bit of monkeying with the FM signal known as "compression" (meaning basically that the 'COZ signal was manipulated so that it became a constant, loud drone that leaps out at you as you're randomly twisting your dial) — had a dramatic and immediate effect. The summer Arbitron survey reported that WCOZ had leapt from eighth to third place in the market, largely at the expense of WBCN.

"We appeal to a certain psychographic," Sebastian explains. "The sound we offer is quite simply the beat that was created with Little Richard, Jerry Lee Lewis, and Elvis, and has been around in one form or another ever since. By sticking to that consistent sound, we've been able to incorporate several different eras of rock 'n' roll with today's. We offer more Beatles music than any other station in Boston, as well as the Stones, Who, Led Zeppelin, Cream, and the Yardbirds. Those groups are the staples of WCOZ's sound."

Not to mention Van Halen, Ted Nugent, and, God help us, AC/DC. It sure does sound a lot like the tedious, repetitious — if not *entirely* mindless — brand of heavy-metal, crass, safe, and totally commercial chain-saw arena rock with which this column has previously identified the winning 'COZ sound, apparently deeply offending Sebastian in the process. And he has been further hurt, it turns out, by what he describes as "totally unfounded, very unfair, and deeply immature slander" aimed his way by the competition and by his own staff members, past and present. This alleged slander had included charges that Sebastian is nothing more than a fly-by-night radio gypsy with no interest in the needs or concerns of the Boston community ("It could just as easily be WCOZ, Minneapolis," says one critic), that his airtight playlist is both racist and sexist (in that it contains few black artists and no women artists at all) and that, in sum, the man possesses the social conscience of a tree stump. "He has access to a huge, young, and mostly white audience," complains a competing broadcaster, "and all he does is play music that reinforces the separation of the races in this city."

"I have never done anything on the station that is sexist or racist in nature," Sebastian counters. "There is a very small number of blacks in Boston (four percent of the listening audience is Arbitron's guess), and as many listen to 'COZ as 'BCN. I'm most proud of the fact that we're now number one with adults 18 to 49 as well as teens and we're number two, behind WHDH, with women 18 to 49. That's unheard of for an AOR station."

Indeed it is. The conventional wisdom has always been that women get bored with rock radio as they leave their teens, and recent Arbitron surveys — especially the current one — have indicated that women over 25 overwhelmingly prefer one-time 'COZ programer Clark Smidt's "soft-rock" formula over at WEEI-FM. This does make the number of women now tuning in "kick-ass rock" even more amazing.

"We play a lot of Beatles, Bob Seger, and Bruce Springsteen," offers Sebastian. "Music that appeals to both men and women equally. And people are not interested in announcers who try to be stand-up comedians or engage in long, non-musical raps. This often resulted in blue material that was offensive to women and sensitive men." No more, though. There is little room, or tolerance, for spontaneity of any kind on WCOZ these days. "We have experimented with sounds," Sebastian claims, "but as I see it, my responsibility is to let the audience educate the broadcasters, instead of programers dictating what they think the audience should be listening to. Boston is not what much of the Boston establishment thinks it is. There is a new wave of 18-year-olds, and they are less conscious of political overtones to their music and movies. They want escapism. Whether that's good or bad is a subject I'll deal with in another story."

Oh come on, John. Deal with it in this story. "I try not to get my own political views involved in my work," he demurs. "I don't think there's enough material being recorded that makes people question and makes people grow. But we have been through periods that were much more bland. I was a child of the '60s, and I miss that, but these things run in cycles and I'm enough of an optimist to believe that music will become more socially relevant in the future."

In the meantime, this closet liberal has mellowed considerably. Hell, some 'COZ staffers sincerely regret his imminent return to the warmer climes of Phoenix, whence he will launch that consulting firm (making him the very radio gypsy his critics claimed he was), which will peddle three formats — hard rock, soft rock, and "pop adult" — to radio stations across the country. "That's his style," says a broadcaster who worked with him in Los Angeles. "He comes in like a hatchet murderer, then mellows out and becomes a nice guy."

He even concedes that he made a lot of mistakes in his early days at 'COZ, claims that he has eased up on the compression of the 'COZ signal, and admits that he may have come on a wee bit too strong. All the while, of course, that wild-eyed and socially responsible liberal hidden deep within him will surely remain pained and troubled. But he has, at least, managed to round out his selling points, and that is bound to ease Sebastian's fly-by-night inner torment a whole lot. ●

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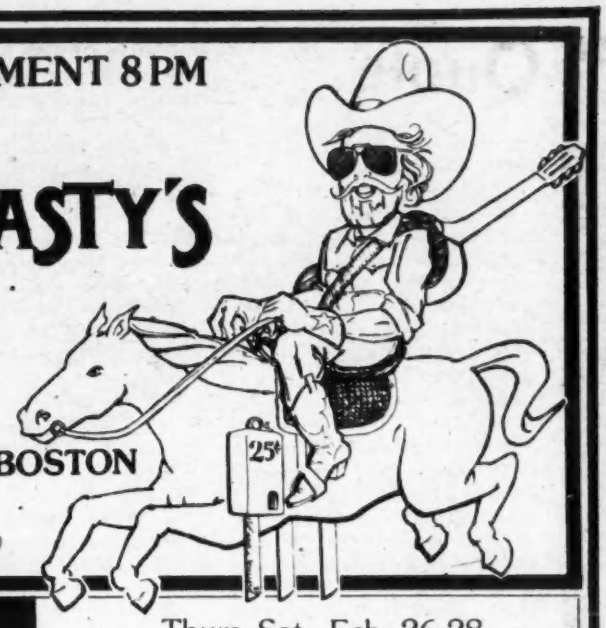

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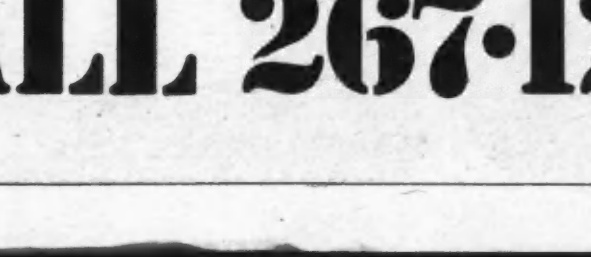

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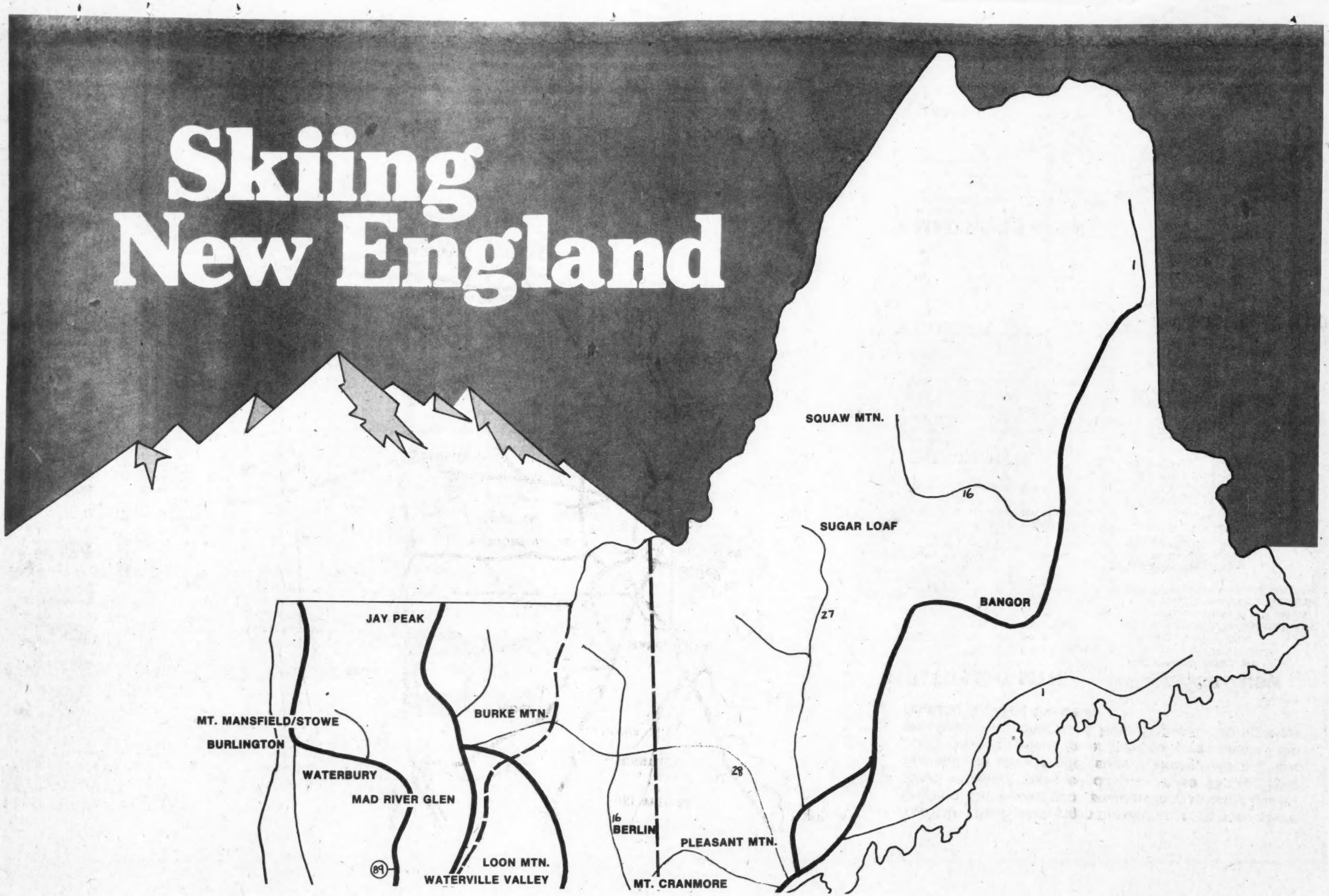

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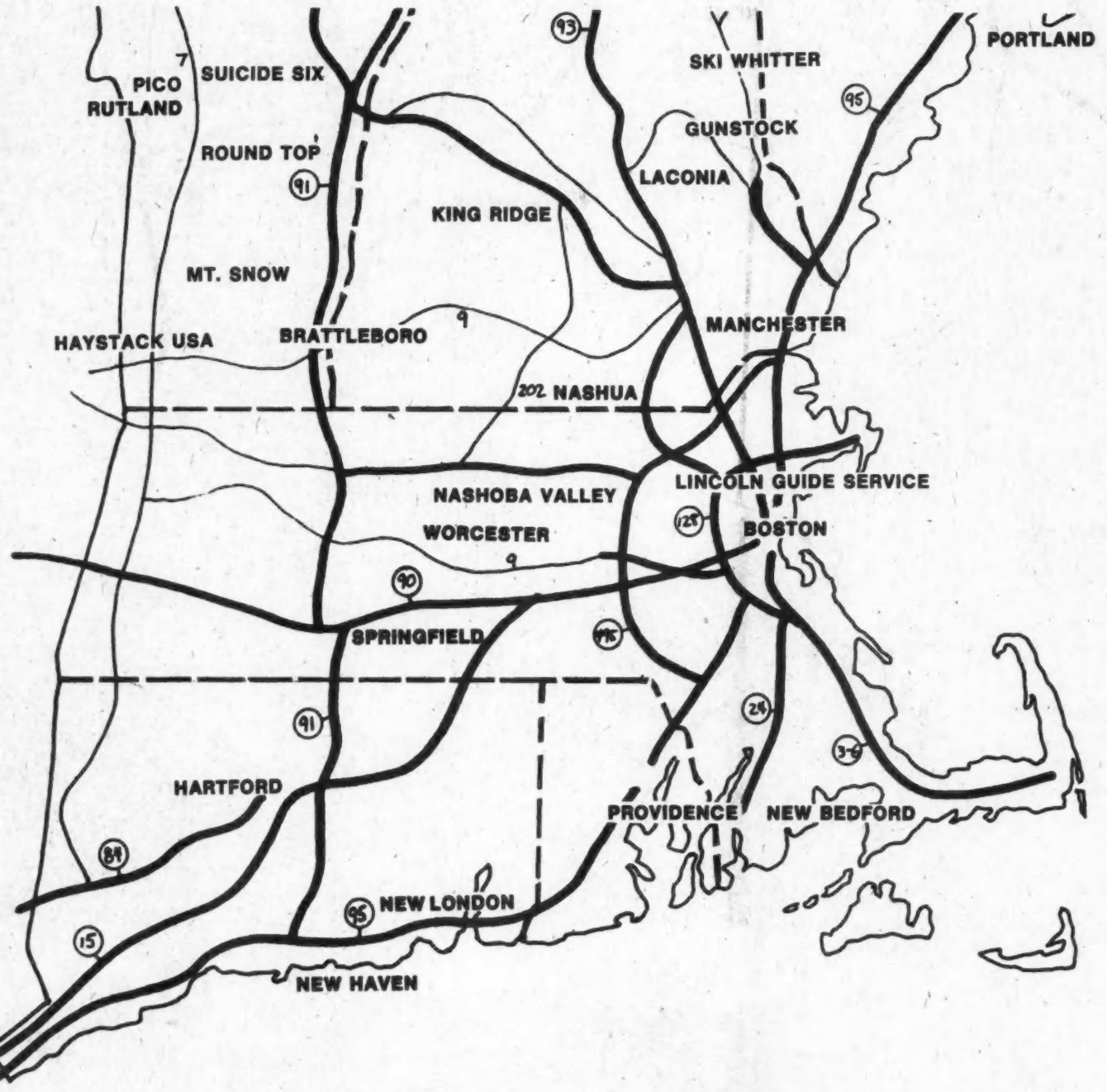

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Schools

Continued from page 8

political machine who were given free rein for a while after the election. "They'd sit over at the Parkman House for hours and hours discussing how to politicize everything. And they became obsessed with community schools."

With the support of several key mayoral aides, though, the program continued to prosper, and its 1981 budget had been approved at a more-than-adequate $1.8 million level when White entered into his budgetary fight with the city council. And so the Gang of Five belatedly got its way.

The last few months have been frustrating ones for the program's supporters, who have had their hopes buoyed by several encouraging talks with administration officials, only to see them dashed later by inaction. There was one piece of good news in December, when $250,000 was restored, lessening the actual lost revenue to $600,000 or so.

"The situation is similar to Iran in that we've many times had reason for optimism," said Jay Carney last week. "Yet we're in no better a situation now than we were before." Then he added, after a moment's hesitation: "Frank Jones is very, very impressive, though."

Setting up Jones as the ultimate savior of the schools might not be a wise idea: even if he succeeds in getting money restored to the programs, it may be just some of the money, and the citywide board may still have to consider closing some schools after all. The board was toying with that notion recently, and the program's director, Ken Sinkiewicz, went so far as to draw up a list of schools that might be closed, or, as he chooses to put it, "defunded." Said Sinkiewicz last week: "You've got to cut your losses, and figure out how best to use your resources in a period of austerity."

What standards ought to be used in cutting, however, is a question very much up in the air: Sinkiewicz admits that he was forced to make his recommendations largely on the basis of geography, trying to leave one school in every neighborhood. His hit list included his own school, the Tynan (in Southie), as well as the Hennigan (on Heath Street), the Mattahunt (in Mattapan), and the West Roxbury, along with budget reductions at several paired schools — the Agassiz/Jamaica Plain High and the Kent/Charlestown. Sadly, too, his hit list included a couple of the early community-school specimens, like the Marshall, near Fields Corner (which would lose half its funding), and the Holland, near Grove Hall (which would lose all) — schools whose futures had once been highly touted by an enthusiastic mayor.

"The point about such schools as the Marshall and the Holland," wrote White in 1973, "is that they were deliberately built in neighborhoods that were in transition in the belief that a beautiful new school with excellent recreational and cultural facilities could stabilize a neighborhood and persuade people of different races to learn to live and work together."

Frank Jones's current mission is to remind the mayor of that hope. ●

Day care

Continued from page 9

kindness of its landlord kept its doors open. And that wasn't all: amid all the consciousness-raising, no one had thought to let the government know that something of a business was being conducted there. "I came in," Perkins recalls, "and said, 'Oh my God, you've been working here for three years and no one's filed a tax return!' It wasn't a matter of not knowing how to file, either, it was knowing that you *had* to file."

There developed something of a cabal among several women who had business sense and a desire to professionalize the agency; Perkins and O'Brien were at its center. But the divisions between the groups of women ran deeper than that: O'Brien and Perkins wanted to end the collective-style management and begin paying people for doing specific jobs. "I'm not from a liberal background," O'Brien explains. "I'm from a pretty conservative background. My attitude has always been, if you do the work, you get paid."

When change came, many women stopped coming around. The transition "created a lot of tension," Perkins says. "You have to sit people down and tell them it's nice to share, but that when you're running a business, people have to do their jobs. You have to say, 'You're a teacher, so you'll teach. I'm a bookkeeper, so I'll keep books.' You create levels, and new salary levels instead of equal pay, and that creates tension."

Within a year after she arrived at the center, O'Brien was made director of the program. "It caused problems because I had a different philosophy than some of the women there," she says. "And the service philosophy *is* the best. I feel this format is absolutely superior."

Under O'Brien and Perkins, the endless discussions ended and serious work began. Perkins collected thousands of dollars owed to the center by the state Public Welfare Department, and O'Brien began looking for a building the center could buy. A little research revealed one tantalizing fact: under the Property Release Option Program, real estate in the city of Boston owned by the federal Department of Housing and Urban Development (HUD) and valued at less than $5000 may be purchased by non-profit organizations for $1 — as long as the Boston Redevelopment Authority (BRA) approves the deal.

And there on Center Avenue, in a neighborhood of two- and three-family houses, was a single-family Victorian house owned by HUD on sale for $18,000. O'Brien saw her prize, and began a battle that lasted more than a year for an opportunity to buy the property. Through a variety of circumstances, the house kept getting devalued, and in the spring of 1977, O'Brien finally got the house for a single dollar. "HUD laughed at me, and the BRA told me it couldn't be done," O'Brien said. But she prevailed. "I went to the BRA one day," she recalls, "and the man there just looked at me and said 'I'm sorry.' So I said, 'I'm sorry, too, because I've got nothing else to do but sit here all day until we can talk about it."

While hacking her way through red tape at HUD and the BRA, O'Brien raised more than $50,000 to renovate the house. The city of Boston agreed to give $20,000 in Community Development Block Grant funds if the center could raise a matching amount, and two private foundations donated the balance.

The center has been running its program out of the house on Center Avenue since February of 1979, and has been renting space in St. Augustine's High School in South Boston for a second day-care center. In Dorchester, a remarkable mix of 28 children are entertained, taught, disciplined, and loved for eight hours every day. There are five slots reserved for abused children referred by the state Department of Social Services, and 18 slots for those whose tuition is paid in part by the same department. The remaining slots are divided between families who pay the entire $14.55 daily fee (a family of four with a combined annual income of $21,600 must pay its own way) and a new residential program for children who are waiting to be placed in foster homes.

A philosophy of child education that combines periods of freedom with structured activities is used at the center. Wendy Protheroe, the center's educational director, says, "We want to allow the kids to make their own decisions, but also give them the structure that they want and need."

The center also "encourages neighborhood pride with field trips that show the culture of different neighborhoods," according to a brochure given prospective clients. In a racially polarized city, this isn't always easy; it's one reason O'Brien tells parents to make sure their ideas about child-rearing agree with the school's before they enroll their children. "Our rules and philosophy are written in concrete," she says.

Raising money is still a concern at the center. O'Brien spends a lot of time writing grant proposals, and parents are recruited regularly to organize bazaars and other fund-raisers. But the situation is stable because of the work that goes on in a couple of cramped rooms on the third floor — a couple of rooms where the idealism of a decade ago is preserved by sound business practice and two women who care. ●

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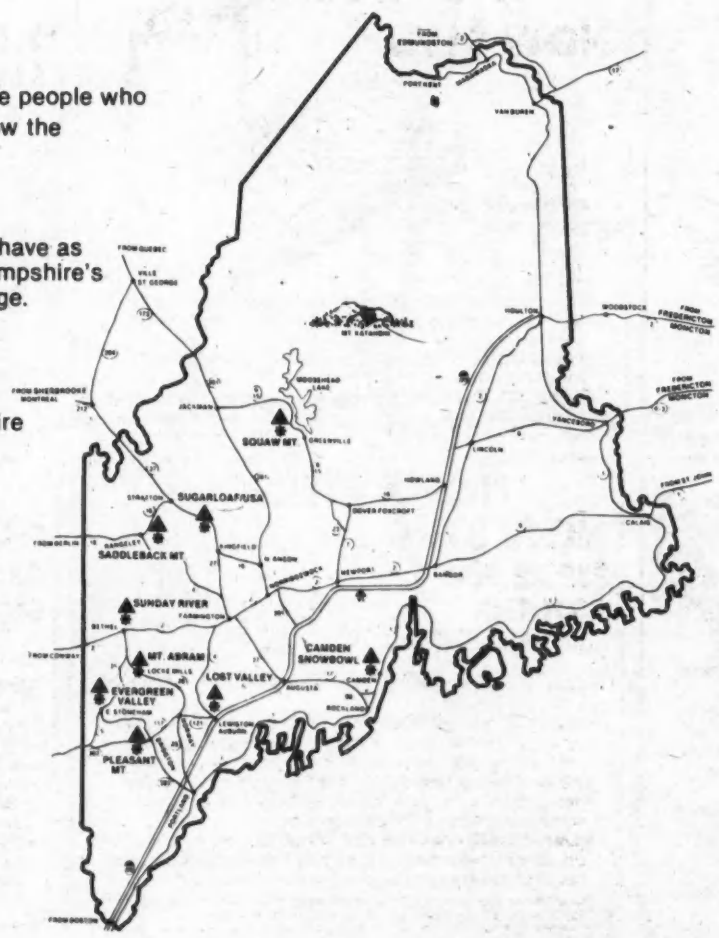

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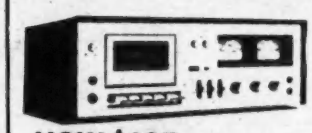

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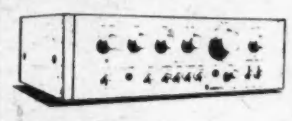

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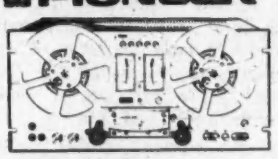

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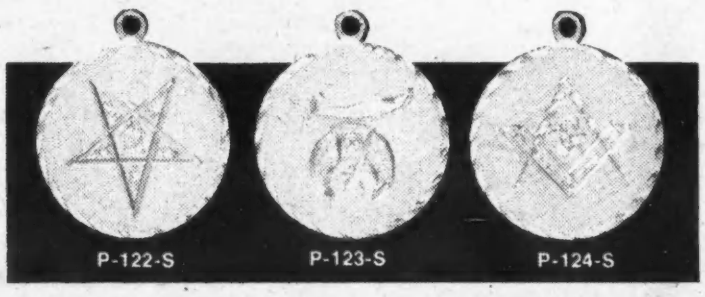

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Liberals

Continued from page 10

creating "wages" that people use to buy commodities, which must be made by factories, and so on. Very neat. And, through the years, modestly successful.

But it worked when the economy was largely insular and less concentrated than it is today. We now import and export much more than we did 20 or more years ago, and many of our imports (like oil) are of fundamental importance. Economic concentration has grown, too: the rush of mergers in the corporate world has blunted whatever residual benefits (for prices and quality) accrue from competition. Moreover, the pace of technical innovation witnessed between 1945 and 1970 has abated. In our new, unpleasant circumstances, the Keynesian approach works less well, which is to say that it's largely ineffectual. Yet the liberals' love for fiscal tinkering has been constant.

Even the more purely ethical impulse of the liberal program, that of social welfare, has been badly mismanaged. In tandem with the unfailing annual tribute to the Pentagon, these programs have created a bureaucracy astonishing in its size and frequently awesome in its incompetence. There can be little doubt that much of the current rightist vogue is derived from the public's disgust with the government's administrative monster. No chief executive or Congress has seriously addressed these twin pillars of Washington — bureaucracy and deficit spending — including the Republican regencies of Ike and Tricky Dick. A safe bet is that Reagan won't, either. Too many powerful constituencies are dependent on the federal government, and prominent among them are the giant corporations that are the most shrill in denouncing its size and scope.

It must be noted, too, that bureaucracy and spending may exacerbate the rather resilient inflation and unemployment of recent years (as conservatives claim), though the causes of these are many and complex (which they do not). It was Carter's misfortune to capture power just when the nation's economy was getting out of control, with oil prices continually jumping and the failing auto and steel industries hastening our second recession in six years. Carter, apparently devoid of any ideas, was washed out on a flood of consistently bad economic advice. Many good liberals were washed out with him.

Carter's personal weaknesses aside, the liberal program was, in fact, sliding for many years. The Kennedy/McGovern/Humphrey troopers were always long on compassion and short on common sense about how to *deliver* compassion. Meanwhile, the inflation that surged with the deficit-financed Vietnam War has become a permanent fixture. Guns and butter: liberals never could do without both. Although the two brief periods of liberal ascendancy were not without their victories, it is important to note that the most lasting of them — civil rights, environmentalism, a more sensible foreign policy — were thrust upon Congress and the White House from the left. The liberal mainstream took its best ideas from its leftward neighbor, modified and cleansed them, and then handed them over to the bureaucracy for "action."

But now the intellectual cupboard of liberalism is bare, and apparently liberals will not look left for their next borrowing. Paul Tsongas, certainly a bright light in the Senate, accuses his liberal brethren of being "inflexible," by which he seems to mean that we should not be too harsh on business. Be tough on civil liberties, stick up for a post-Vietnam foreign policy, but let's be gentler with private economic power. This, of course, is exactly the equation Jimmy Carter set up for himself — human rights plus synfuels — and it equaled disaster.

* * *

In part, what we have witnessed in the last two decades is an extraordinary set of institutional power struggles within and outside the federal government. Without a doubt, the military and the intelligence agencies have been central actors in this quiet drama. The use of military power — to which Eisenhower, Kennedy, and LBJ resorted to extinguish brush fires in Cuba, the Dominican Republic, Guatemala, Lebanon, etc. — was temporarily stalled by the Pentagon's gross miscalculation in Southeast Asia. It's easy to forget the scale of our war effort in Vietnam, the saturation bombing of Hanoi, the secret invasions of Cambodia and Laos, the 2.5 million US land troops that fought there, the incalculable human suffering. The military's humiliation, and that of their sympathizers, must run very deep. General Haig's ascension to Secretary of State signals a renewed institutional authority for the Pentagon, one that had begun to revive under Carter. The ways in which the congressional opposition stands up to new military spending and foreign adventurism, however, will be determined largely by public activism. This was certainly the case in the mounting resistance to the Vietnam War; only after activism has subsided, and after the traces of the Cold War have created new instability in Iran, has the military been able to seize the initiative once again.

The two major institutional shifts outside government have been in the more sophisticated use of corporate power and in the rapid growth of news organizations as power brokers in their own right. The former has, of course, been evolving since the birth of the modern corporation, about 100 years ago; it has received new impetus with the atrophy of anti-trust enforcement, the quickened pace of mergers, and the pervasive use of corporate political advertising. All of these trends have enhanced the concentration of economic power into fewer and fewer hands, and, with that power, virtual control over the flow of resources, jobs, capital investment, product innovation — all the major economic decisions are made by the chairmen of the *Fortune* 500.

The new authority of the press is more difficult to sort out. About a dozen newspapers, several syndicates, the networks, and the three weekly newsmagazines certainly control the flow of information. This is not an evil cabal, but a simple reality. Most Americans, maybe a very large majority, make their political decisions (voting, buying, whatever) with information they receive from these few sources. The similarity in press coverage — the celebrity focus, the shallow reporting, the sensationalism — is much remarked on. Pack journalism is, undeniably, an integral part of the trade.

What may be more significant is the way the press can give credibility to (or withhold it from) a person or policy. Wage and price controls, for example, were pushed seriously by Ted Kennedy last year (as well as by a few top economists), but the press's unceasing refrain about the "failure" of controls during the Nixon years had virtually made such a policy unworthy of consideration. The same could be said for presidential contenders Jerry Brown, Ed Clarke, and Barry Commoner. I can recall an especially vivid moment that represents the media's neglect of progressives in particular. About 18 months ago, while still with *Time* magazine, I approached my editor in the Nation section, Otto Friedrich, to inquire if we might cover a major conference of leftist activists meeting in Philadelphia. He declined. I asked why. "There is no left in America," he replied. His evidence? "Just read *Time*."

What the press barons do cover tends to be a simplistic picture of Big Government vs. Free Enterprise. The private bureaucracies of GM, Exxon, Dow Chemical, etc., are just as costly as and less responsive than the federal structure, but the press's scrutiny of the public bureaucracy naturally creates widespread dissatisfaction with its management. And even in this narrow view, the government always looks monolithic and menacing, unless the spotlight is on our military "preparedness." The press has trivialized politics to the point that Americans can't help but feel cynical, because the options appear to be limited to bureaucratic management (Mobil or DOE?). Liberals have tended to favor the bureaucracy of federal agencies, and conservatives the bureaucracy of the *Fortune* 500. What none of the power centers wish to acknowledge is the possibility of other sensible options for our present economic and social challenges. And this narrowness of vision has frozen liberals into an uneasy alliance with the institutional self-interest of the press, the Pentagon, and the major corporations. Progressive options seem not to exist.

What kinds of options? We needn't speculate about a wholesale revamping of society. Where the free market works well, it should be left alone. In the basic necessities, however, markets most often are inefficient and lack any semblance of equity. And it is in these areas — food, energy, housing, health — that public guidance is required. It is here that government can play its most simple, creative role, not by building an exclusive bureaucracy to manage these sectors, but by supporting the kinds of self-help organizations that are close to the problems themselves. Government can use its power to "de-institutionalize" the American economy, creating a better climate for small business, co-ops, publicly owned firms, and community-level approaches to housing and health-care delivery. Several writers and activists are taking this route, or proposing it, as a prudent and low-key step, among them Kirkpatrick Sale, Amory Lovins, Derek Shearer and Martin Carnoy (*Economic Democracy*), Barry Commoner, and Tom Hayden.

The Democratic Party's relation to such a program is not promising. It is true that congressional liberals, and those in state and city governments, will be fighting battles to preserve social programs and civil rights. But most of them cannot or will not articulate alternative programs that challenge the armaments hysteria and the other major institutional forces. If the Democrats continue to drift rightward toward Moynihan "centrism," however, it will invite that nemesis that has been false-starting now for a decade: a successful third party.

The idea of a serious, progressive party has had many advocates and few supporters. In 1980 alone three candidates vied to be the leading alternative to the two major parties: John Anderson (no party), Ed Clarke (Libertarian), and Barry Commoner (Citizens' Party). These three received a total of just eight percent of the vote, and the only progressive, Commoner, picked up a paltry 250,000 votes. Anderson represented only himself and a hazy liberal menu; he, like Eugene McCarthy before him, is likely to fade quickly from view.

This plenitude of multi-party activity, however desultory in 1980, may indicate a much more pervasive movement in future elections. There are a number of reasons to consider this as serious. First, a large progressive constituency does exist. This includes not just activist veterans of anti-war, civil-rights, feminist, and conservation movements. It also *could* include union members (beginning with the more benign-spirited among them — the teachers, AFSCME, Machinists, some UAW, UMW, and Steelworkers), and it should appeal to the poor and to minority groups, those having the most interest in an equitable distribution of the GNP. These are sizable, if not well-organized, groups that have small stake in the Republican Party and the dominant centrism of the Democrats.

A second compelling reason for a third party is its *de facto* existence even now. The split in the Democratic Party between its conservative, "Dixiecrat" wing and its more progressive side has been hot copy for 40 years: the disparity between, say, Ron Dellums and Russell Long hardly needs emphasis. There are lefty connections in the country that will survive the Reagan presidency: in Washington, a group headed by Vermont activist Lee Webb, the Conference of Alternative State and Local Policies, has been acting as a communications network for left-liberal legislators and administrators, and its numbers — in the thousands — are impressive. There are dozens, perhaps hundreds, of public-interest organizations (Nader, Mass Fair Share, ACORN, Sierra Club, etc.). There are also the think tanks, like the Institute for Policy Studies, that consistently demonstrate a maturity in the tactical and policy thinking of America's social democrats.

Whether these disparate and occasionally fratricidal elements can coalesce into an amiable, united force is very much in doubt. The Citizens' Party effort is not an encouraging precursor; indeed, it suggests that progressives' electoral strategy will continue to be one of working within the Democratic Party or as separate interest groups. For the moderates of the party, this is obvious good news — that the activists on the left will always support them against the GOP. A third party, by contrast, could build coalitions with Democrats only when an issue or candidate would move leftward for the sake of the coalition itself. A third party would also legitimate existing ideological differences, which would bode ill for Dixiecrats, Republicans, and centrists alike.

But it may be that the pervasive cynicism of the age is too much to overcome. The signs are all about us, from the refined hedonism of the cultural milieu to the reckless and incessant violence of the streets. These are staggering barriers. Insofar as the Reaganite "revolution" does not tamper with the entrenched institutions, the conditions that breed cynicism and despair will prevail. It will prevail especially if leftists' attacks are scattershot. And it will prevail with ease if liberals fight only for their own soft turf. ●

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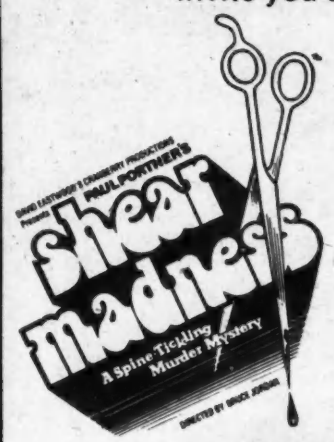

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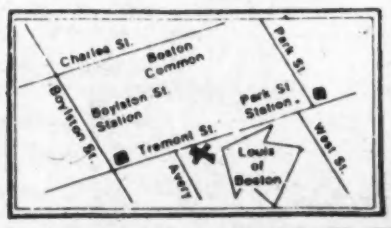

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Sporting eye

Unruly class: BC teaches UConn a home-court lesson

by Michael Gee

Call it the Fighting Illini syndrome. One of college basketball's minor but long-standing traditions is that a team that reaches the giddy heights of the Top 20 for the first time in its school's history is liable to fall apart completely in its next game. Connecticut didn't exactly collapse last Wednesday night, but it did lose to Boston College 58-57, did look bad in so doing, and did raise doubts about its immediate future. As for BC, its victory was welcome evidence that it too can compete at the cutthroat big-time level it joined the Big East Conference to attain. It was also indisputable proof that the home court is still a coach's best friend.

Roberts Center is a pit, pure and simple. With the addition of 200 extra seats to boost attendance to a record 4400, there was no remaining space to put human beings except on the court itself. There wasn't even any room for the mascots; UConn's guy, dressed as a Husky and unaffectionately dubbed "Burgerbits" by the media, was reduced to standing in front of the press table during crucial plays. This threatened to result in his murder, so the unfortunate mutt wound up huddled behind the cheerleaders.

The bulk of the spectators were in stands strategically placed about 10 feet above the court and six inches behind each end- and sideline. This can give visiting players the impression that they are frogs laid out on a marble slab for biology class. Make that an unruly biology class. Generations of Boston College students have been quick to discover that screaming in a small building creates a far better decibel-per-individual count than it does in a big arena. The ensuing chaos is hard on the disposition of the sensitive, such as referees.

The trio of tooters for this game included Messrs. Joseph Silvester, Roscoe Baker, and John Kelley. Neither Silvester nor his two colleagues was any kind of tweety bird; all swallowed their whistles for long stretches of mayhem underneath the boards. This provided a decided advantage to Boston College. If you're dealing with a player larger and stronger than yourself, it helps if you're allowed to beat on his brisket from time to time. UConn coach Dom Perno got the inevitable technical for objections to this laissez-faire approach, and claimed after the game that "when he called that on me, it was the first time the guy had blown his whistle in 12 minutes."

"It's always like that up here," Perno continued. "Either they beat the shit out of you or they wind up calling 500 fouls."

Ah, well, on any given night, 50 percent of all college coaches are moaning that they got screwed by the refs. The performance of the three worthies at Roberts Center can charitably be described as pathetic, but that certainly doesn't explain why the Connecticut offense got no contribution from its top two players, center Chuck Aleksinas and power forward Corny Thompson.

For the game, these two took exactly nine shots between them, and made four. This record is traceable both to intelligent defense by BC forwards Chris Foy, Martin Clark, and Jay Murphy and to a peculiarly passive Connecticut offense, one that was content to play the game at Boston College's tempo. A tempo designed for a close, low-scoring game.

From the start, both teams employed extremely tight zone defenses, only occasionally permitting a defender's sneaker to slip outside the lane. The standard N-QB3 response to this opening is to have a hot jump shooter fire away from his preferred spot on the floor. BC's Dwan Chandler was hot "from the time I put on my warmups," he said later, hitting 12 points, so BC led for most of the first half. Still, the score was only 34-33 at the half. When a top 20 team is down by only one at the half of a road game, it usually wins.

Connecticut began the second half as if it were going to win. Aleksinas and Thompson weren't shooting, but they were taking trips to the foul line, as both teams ran headlong into the penalty situation with more speed then they displayed in any other facet of the game. UConn was holding a 46-44 lead with 11:56 to go, had the ball, and was setting up its offense when Perno made the coaching decisions that crippled his team down the stretch. First, he called for time out, leaving himself only two for the rest of the contest. Second, he allowed Thompson to remain in the lineup with three fouls. Now, if Perno felt that he was getting hosed by the officials, why in the world did he allow his star to go out and promptly draw his fourth foul with 9:55 to go? At the time Connecticut led 51-48. Within two minutes, it was behind 54-53. It never led again.

Photos by Peters Travers

Thompson: conspicuous by his absence

For 195 interminable seconds, Boston College held the basketball, passing it 103 times, with Chandler, Foy, and John Bagley doing most of the drillwork. This stall, which BC coach Tom Davis insisted was his players' idea, was probably a sound strategic move. It was also an exercise in tedium that should have infuriated any paying customer. I have a standing rule about college basketball games: the first team that stalls, I root against. Happily, the stall loses as many games as it wins (right, Dean? right Digger?).

Davis gave everyone a break and called time out with 2:55 left to play. The interlude did nothing for the somnolent Connecticut offense, which understandably had lost some of its touch while standing around watching other people play catch. Guard Vern Giscombe missed a jumper, BC's Bagley made a short jump shot, and BC was ahead 57-53 with 1:25 to play.

This would have been a swell time for Perno to call time out and get his offense in order. But this would have left UConn with only one timeout for the last minute. Ideally, a coach should have three for this period of time, and in a close game, he must have two.

In truth, if Boston College had been able to make more free throws in the game's final 90 seconds, the score wouldn't have been close at all. Still unable to penetrate the BC zone, UConn's Mike McKay missed a corner jump shot. In the ensuing scrum, Thompson duly picked up his fifth foul and departed. But

Continued on page 30

UConn coach Perno: moaning

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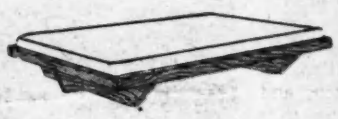

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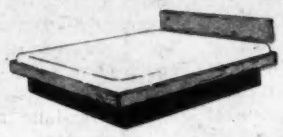

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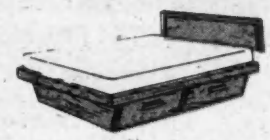

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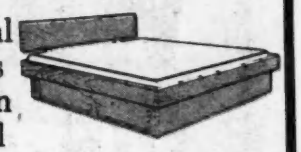

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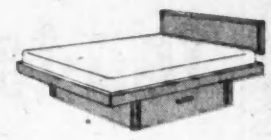

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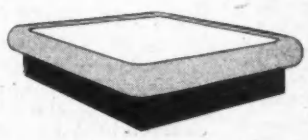

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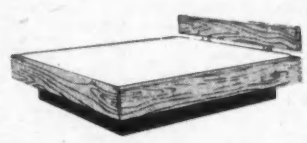

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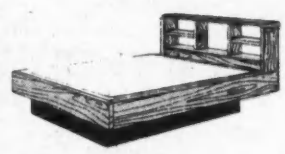

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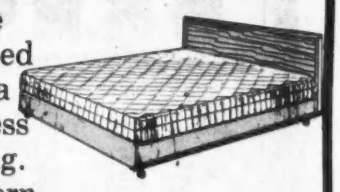

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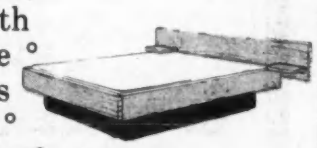

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Sports

Continued from page 28

Martin Clark promptly missed the front of the one-and-one, and McKay hit on the return trip downcourt. Here, Perno used timeout number three.

Chandler, intentionally fouled by Bob Dulin, made one out of two free throws, putting BC ahead by three with 30 seconds to go. That's not as bad as it seems; I once watched Duke blow an eight-point lead to North Carolina with 17 seconds to play. But UConn still had no set play to run. In mild desperation, guard Karl Hobbs (of whom more anon) launched a double-pump with a twist move to the hoop that went in in defiance of 20 years of physics research. Perno called his last timeout, down by one with 19 seconds left.

BC broke the UConn defense with ease, but Adams missed a shot on a breakaway and UConn had the rebound. Forced to rush downcourt willy-nilly, McKay chucked up a 30-foot air ball that went out of bounds with three seconds left. And it hadn't ended yet. On the inbounds pass, receiver Bagley ran right over a stationary Hobbs four feet in front of Roscoe Baker, who remained silent, apparently auditioning for Mt. Rushmore. In a further scramble, the ball landed in the hands of Connecticut's Bob Dulin, whose 40-foot heave bounded harmlessly away.

I have included this detailed description of the last minutes of play because it illustrates UConn's failures and the essential element in BC's win, its inside defense. In its last two possessions, down by one, UConn had no timeouts and no Corny Thompson, its star. As Chris Foy said, "At the end, you expect to see him get his big, fat rear down low on the line."

Aleksinas was just never able to become part of the offense. Hobbs's drive was the most exciting moment of the game, but it was UConn's only drive during the game's last 10 minutes. No team can win that way, not even if it's ranked 18th in the country. Not even if it's ranked number one, for that matter.

In the locker rooms, as will happen, the winning coach talked about his players and the loser talked about the referees. Questioned about his timeouts, Perno said, "Absolutely no question about them. I'd do it again." Davis praised his players' intelligence in going into the stall on their own. "We attacked the boards and did as good a job as we're capable of," he said in summation.

Davis is right. Boston College this season is a sound if unspectacular team that does not possess the raw talent to beat consistently strong teams like UConn, St. John's, and Villanova, its chief conference rivals. But its best effort was enough to beat a strong team struggling against itself as well as BC.

In any case, the game's greatest effect may be seen over BC's next four seasons. Pat Ewing of Cambridge Rindge and Latin attended the game, along with his teammates and his coach, Mike Jarvis. They were there to see Karl Hobbs, their former teammate. But at the end, as Ewing went out on the floor to say hello to his old chum, the BC student section rose and chanted, "We want you, We want you" in its loudest cheering of the evening.

BC, as all basketball people know, is one of six schools Ewing might attend. In the locker room, which Ewing visited, Davis gave the customary praise of his student-body noisemakers. "Our players know how our students become part of the game."

"Sounded like they're becoming part of the recruiting, too," he was told.

Davis just laughed. ●

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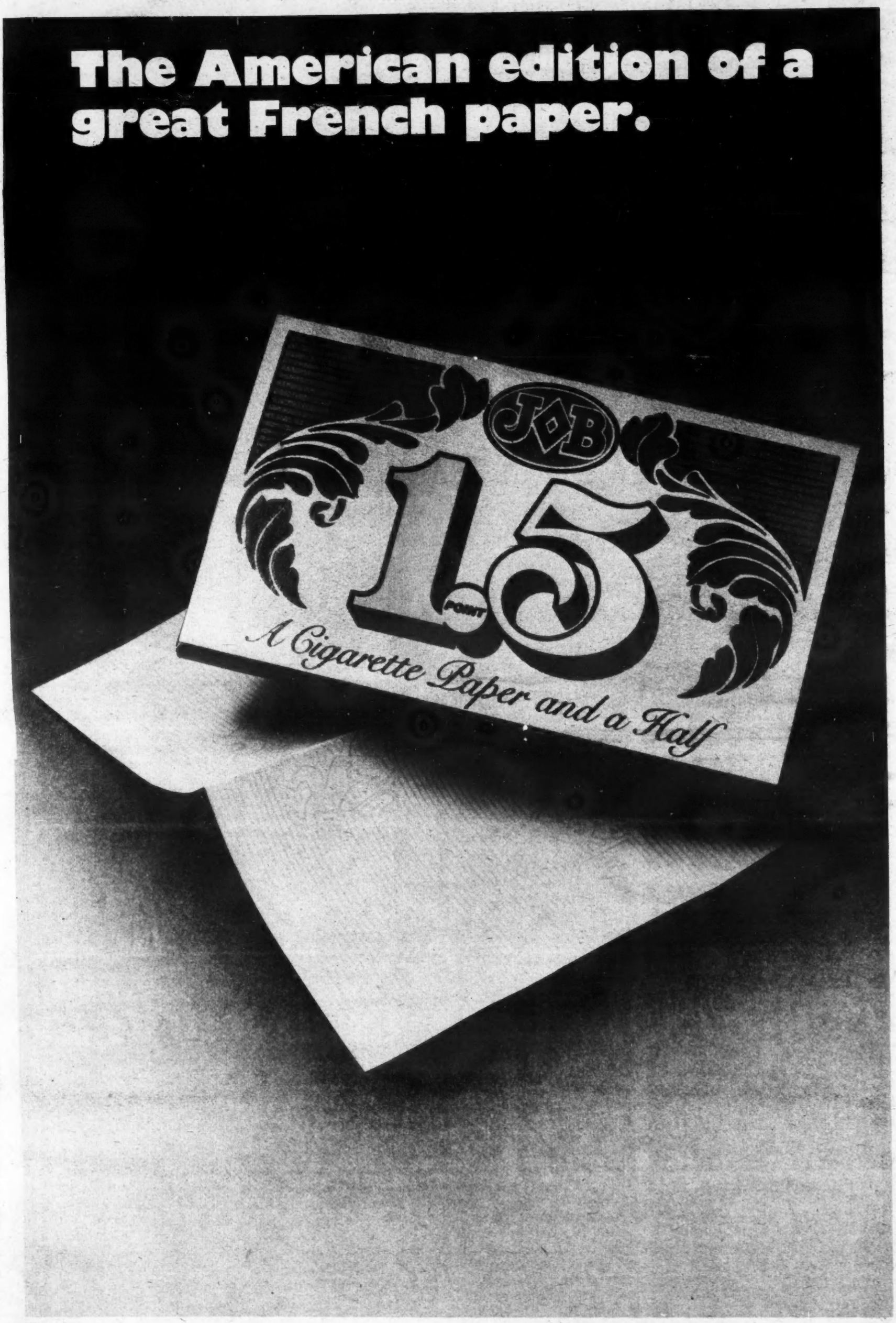

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Forecast '81

No one said it was going to be easy in '81. We've got a president whose idea of the American family is straight out of *Ozzie and Harriet* (see page 2). You can't afford to dine out as often as you'd like (see page 5), because you aren't in the right job (see page 3), so you stay home with your thermostat turned down to 63, wondering how high the price of oil will go this year and what your alternatives are (see page 8). You're thinking about eating something inexpensive like a peanut-butter sandwich, until you discover that even that has gotten expensive (see page 4). It's enough to make you drink (see page 4), and it's certainly enough to make you sick. You worry about your health (see page 9) as you wrap that much-too-expensive sweater (see page 10) more tightly around your shoulders and attempt to figure out how to work that funny high-tech gizmo you thought you'd need this year (see page 6). Should you join a consumer group (see page 3), or just sink into the doomsday mentality (see page 11)?

Well, we don't have crystal balls, but we have spent some time trying to figure out what might be ahead. One thing that we've found out is what you already know: things are getting tougher, but you're getting more resourceful. Ready? Turn the page.

Forecast '81

The way we were, the way we are

by Anita Diamant

I predict 1981 will be the year of the family. It will also be the year of the abortion, the year of the baby, the year of the divorce, the year for chemotherapy, and the year to move in with your lover. The year for change. The year for stability.

You wanna know what's going to happen in 1981? Go look in the mirror because when it's all over we will remember 1981 by the ways our personal histories collided with the news — as it uncoiled along the banks of the Potomac, as it greeted us in monthly bank statements, as we heard it from the people we need the most.

Still, everybody seems to want a jump on the future. So the papers report the results as mystics, witches, and astrologers the world over read the entrails of goats and add up whatever it is they add up to tell us things we don't really need to know. Equally scientific in their method, political analysts predict the course of human events from their vantage on the hill (pick a hill, any hill). In a recent issue of a local daily, a woman lamented the return of macho man, while 10 pages later a man claimed that macho man is a relic. So much for new year's predictions.

And one can argue that the calendar change is an altogether artificial one, as removed from the rhythms of laundry and love as the change in administrations. Still, the give and take between private life and public events defines the quality of personal experience. The Depression, the War, the '50s, the '60s, these aren't just Time-Life series ("Examine the first issue for two weeks and then if you aren't completely satisfied . . . . "). They are personal memories. When Eisenhower died, I shrugged at the passing of a vague, bland Republican. But my parents, no Republicans mind you, momentarily mourned. To them, waiting in Swiss internment camps, he had been a hero, the liberator of Europe. History, as we live through it, wears a human face.

The faces before us in 1981 are already familiar. Ronald and Nancy Reagan are friends we've seen in our living rooms for years — old friends like Ward and June Cleaver, Jim and Margaret Anderson, Ozzie and Harriet Nelson. The Reagans are as reassuring as the situation comedies we grew up watching, and just as full of lies.

A friend told me that for many years he was disappointed and angry because his mother didn't serve after-school snacks the way Harriet did to Ricky and David. Harriet presented her boys with milk in a glass pitcher and cookies neatly arranged on a plate. Everything was placed on a tray, with napkins, even if she was only moving the stuff from the counter to the kitchen table. My friend's mother worked through the 1950s and '60s, the sole support of her family.

The Reagans are emblems of a fake past that continues to distort our expectations about happiness, family, love, and success. I know a man in his late 20s who has yet to forgive his parents for failing to live up the the WASP-wonderful world of the little screen, for their shrillness, for their perpetual working-class fatigue that meant dinner was eaten either in silence or in loud disagreement over the trivial details of running a household on too little money.

Real life, in which we're prone to frayed nerves, tragedy, and above all inconsistency, constantly disproves the evenness we saw portrayed on TV. But the imperative to view normalcy in terms of what transpired on the tube has finally triumphed. Mom's in her apron, Dad's got a briefcase, all's right with the world. Nostalgia for that black-and-white 24-inch representation of home and hearth and certainty played a part in the Reagan sweep.

But while Nancy serves milk and cookies to Oscar and Francoise de la Renta, and while Ron holds court in his shirtsleeves, the poor will get poorer and more numerous. The distance between the normalcy of our video-prompted expectations and the reality of inflation and change will become greater — and the contrast between them starker.

The American family has already undergone major change. A study released last year by the Joint Center for Urban Studies of MIT and Harvard University shows that the proportion of married couples with one wage earner is declining, from 43 percent of the 1960 population to 25 percent in 1975. The study, entitled "The Nation's Families: 1960-1990," projects that this figure will dip to 14 percent in 1990. The proportion of all married couples declined from 66 to 55 percent of all households from 1960 to 1975. That will drop to 45 percent by 1990.

The report notes that changes in the nation's families are concentrated in three categories: married couples without children, families headed by females, and men and women living alone. Of eight million couples who got married between 1960 and 1975, 7.1 million have not had children. And 11.7 million people have established households as unattached individuals.

The projections for 1975-'90 include a 20 million increase in the total number of households. Of these, 16.8 will be unmarried individuals. Out of the 3.4 million couples who have and who will set up households, 3 million have had and will have children. Since most of those families will have two wage earners, day care, long considered an enemy of the stable American family, is bound to become a major issue for the '80s. "Day care is the Mt. St. Helens of the family," says one astute observer of social trends. "It's just waiting to explode."

The updated, true-to-life family situation comedy of 1981 should show Harriet dropping David off at a day care center in the morning. (It is unlikely that Ricky would exist since a growing number of couples who choose to become parents are so choosing only once.) Then, on her way to work on a crowded and late bus, Harriet figures out that her income, which is about 59 percent of what her husband earns, just about covers the cost of little David's day care and the family groceries. In the evening, as Harriet and Ozzie sit, exhausted, watching reruns of *Father Knows Best*, Ozzie says, "Why don't you quit your job and stay home with David? We haven't had any homemade cookies since my mother visited last spring."

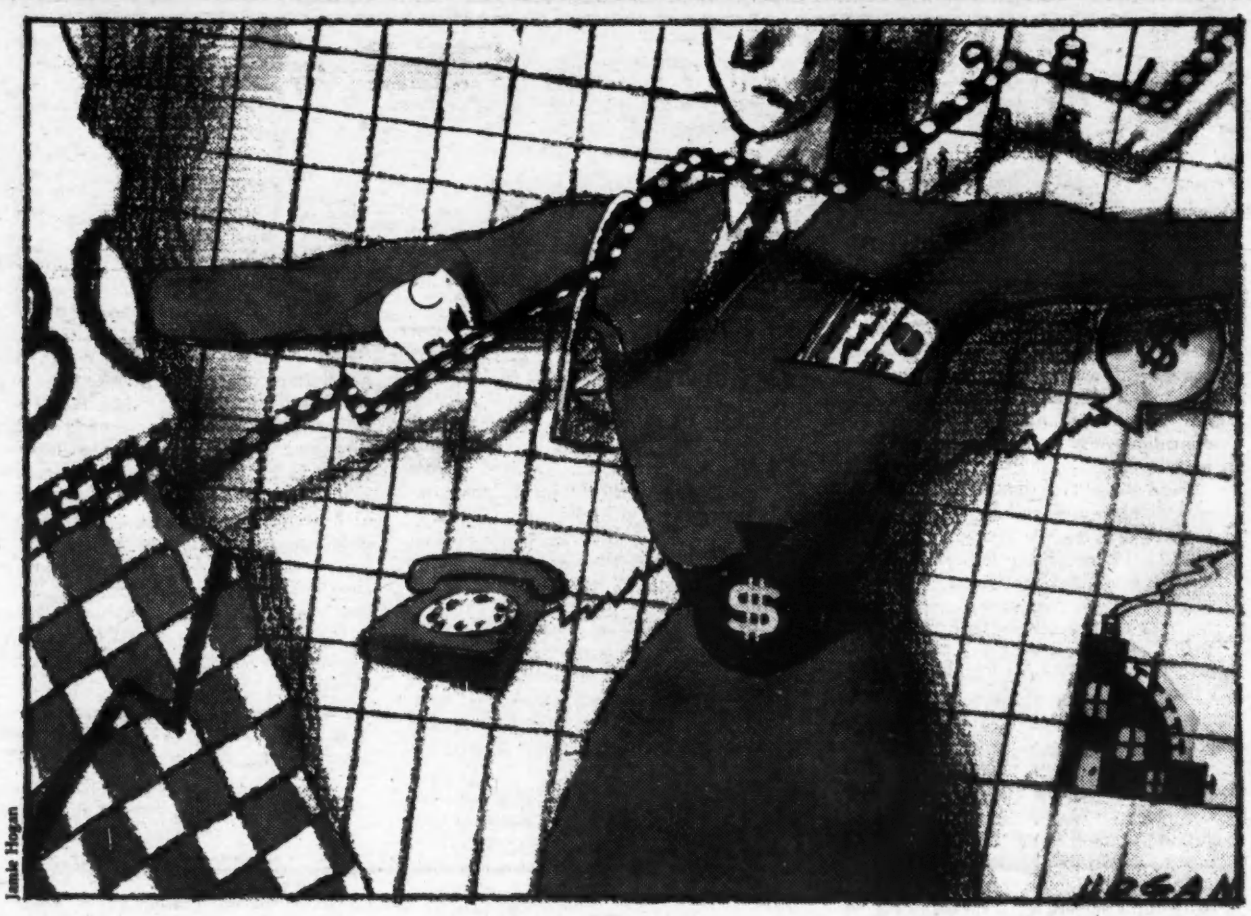
"Quit my job?" snaps Harriet. "If I quit my job, cookies will become a vague memory, kind of like sirloin steak."

That scene won't play in the White House, where it's doubtful that the new demographics of America's families will make a difference in the development of the president's family policy. One of Reagan's principal advisers is Senator Paul Laxalt, sponsor of the "Family Protection Act," which, among its 35 provisions, would prohibit federal funds from going to public schools that teach sex education, and would forbid legal-service lawyers from litigating cases involving divorce, school segregation, abortion, and homosexual rights.

So, for the coming four years, I predict a strong defense of the shadow-world of *Leave It to Beaver*, even as the majority of us, who don't fit any part of that picture, become increasingly alienated from its values, roles, and false promises. ●

WideWorld Photos

Reagan and son: emblems of a fake past



Get out your handkerchiefs

by Elaine Pappas-Graber

Toasting in the New Year may have been easy, but consumers might find 1981 a bit hard to swallow.

To begin with, there's the economy. Most experts in the field tend to dodge making hard, fast predictions because a lot will depend on the success or failure of the new Reagan administration and its inflation-fighting programs. However, in general, the outlook among economists is pessimistic.

Few believe that we'll see any real improvements in inflation or prices over the next six months, and some feel it might get a bit worse before it gets any better. According to one economist with the Federal Reserve Bank of Boston, the current inflation rate of nine to 10 percent is expected to stay a double-digit figure throughout the new year. And that means that we'll feel the pinch in our pocketbooks.

And prices are not expected to offer any relief. One measure of how they've changed is the Consumer Price Index (CPI). Published by the US Bureau of Labor Statistics, this number shows how much prices have changed since the base year of 1967, which was given an index of 100. The latest CPI for Boston, 248.8 (as of November of 1980), means that what cost $100 back in 1967 now costs $248.80. Not very encouraging. In fact, according to Labor Department statistics, the cost of living rose almost 12 percent in Boston last year, with the biggest increases in the areas of housing, transportation, and medical care. And the economists I spoke to expect living costs to rise another 11 to 12 percent in 1981. So it looks as if money will remain tight throughout the new year.

Housing in Boston is another area that doesn't present a bright picture. According to the president of the Boston Real Estate Board, George Slye, "We're going into 1981 with a real short supply of all types of housing." And Slye doesn't expect this shortage to decrease in the new year. Part of the reason is that he doesn't see any new construction of moderate-price apartments or homes. And for those in the rental market, the supply will be particularly tight since Slye expects condominium conversions to increase by some 10 percent in 1981 in the Boston area. So housing will remain hard to come by, and rents will be extremely high. Just how high they will go is a question no one can easily answer, but Slye expects that they'll at least keep pace with the rate of inflation.

If you're thinking of buying a home, there's some hopeful news when it comes to mortgages. Word is that mortgage rates, which are now about 14 to 17 percent, have peaked. Slye expects them to settle down to about 12 to 14 percent in 1981. Slye also says that we'll be seeing a lot of experimentation with new types of mortgages. The familiar fixed-rate mortgages are expected to be replaced by more versions with variable rates.

So with the economic picture looking so dim, what will be happening to the consumer movement itself? Joe McDonough, deputy director of the Boston Consumers' Council, sees it taking a defensive stance. Since the position of the new conservative administration is expected to be pro-business, he explained, there is a fear that consumerism will come under attack. As a result, consumer activists are beginning to band together in an effort to hold their ground. In Massachusetts, a consumer coalition has already begun to form, including the Boston Consumers' Council, Massachusetts Fair Share, the Attorney General's Consumer Protection Bureau, and the Massachusetts Public Interest Research Group (PIRG), among others. According to McDonough, part of its goal is to organize the smaller local groups and keep them from being shut down by Proposition 2½ cutbacks.

The nature of consumer complaints is also expected to change. McDonough says he's already seen the shift from purchase problems to repair complaints. "People are not buying the way they used to," he says. "They're holding on to what they have and expecting it to last longer." So McDonough foresees our becoming more careful shoppers as we begin to spend more time thinking about our purchases, comparing quality as well as price.

In terms of new consumer developments, 1981 may see the start of the cashless society here in Massachusetts. For according to state Banking Commissioner Gerald Mulligan, an electronic-funds transfer (EFT) bill has a good chance of passing this year. If it does, it'll mean that banks will be allowed to issue cards that will permit you to make a variety of banking, loan, and bill-paying transactions either over the phone or at various convenient locations. Banks would also be permitted to issue debit cards, which will enable you to make purchases and have funds directly transferred from your bank account to the store's. ●

The top jobs

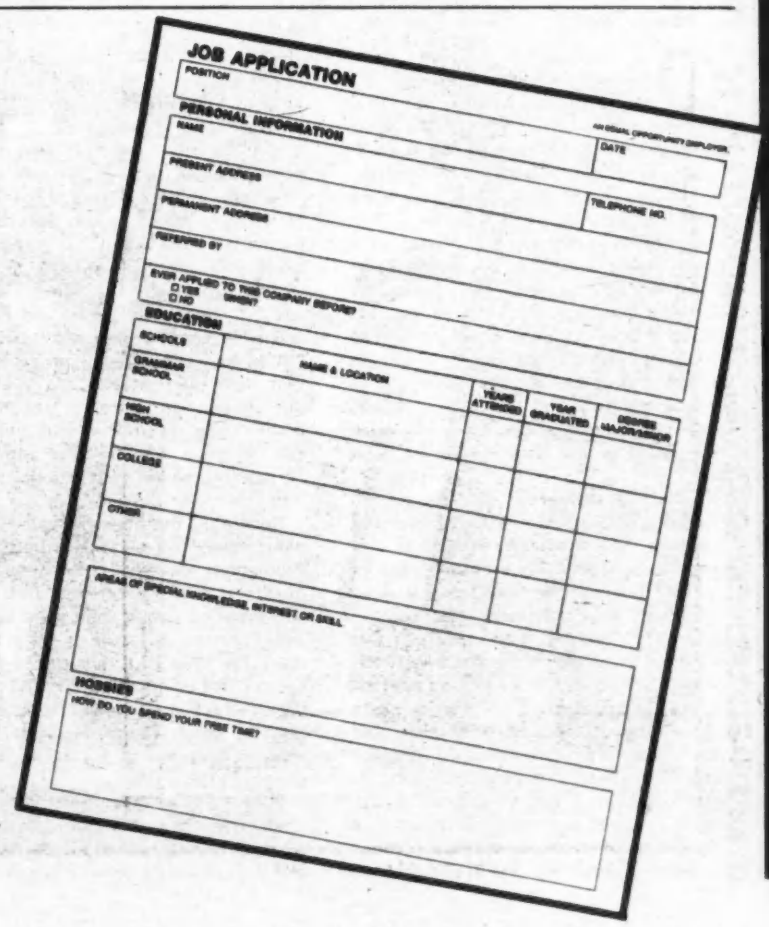
by Barbara Wallraff

Welcome to yet another Year of the Entry-Level Position. At least, that's what Massachusetts Division of Employment Security (DES) projections for 1981 (published in 1979) seem to be saying. They predict that job openings created by growth — which is to say actual new jobs, as opposed to established jobs available because someone quit, retired, or got promoted — will be concentrated in prosaic, old-hat fields, not in the exotic, space-age occupations you might have expected.

Namely, general secretaries make up 1981's number-one expansion category. In fact, general secretaries — "as opposed to legal secretaries, medical secretaries, and so on," advises Peter Maloy, senior labor-market economist for the Labor Area Research Department of DES — will be in about as much demand as the next two most-sought-after categories combined: sales clerks and cashiers. The projected positions in the latter two fields, as well as those in the fourth-most-in-demand category, waiter/waitressing, aren't even all full-time jobs, Maloy notes.

And then, the Bay State will need nurses' aides, cooks, electronics technicians, and carpenters — although "that figure is probably too high now, considering the interest rates; there really isn't a lot of new-home construction going on right now," Maloy says. Bookkeepers and child-care workers round out the DES's 10-most-wanted list.

What about those exotic, lucrative, tomorrowland careers you've heard about in the want ads? "There is quite a lot of movement *between* high-tech firms," Maloy says, "so probably the numbers are slightly slanted due to that." Nevertheless, he believes that electronics technicians and electricians may actually be more in demand than his figures show (and child-care workers less). Also, at high-tech companies, he says, some jobs for everyone from highly skilled technical workers to security guards are expected to open up because high-tech industries are continuing to grow. However, he cautions, high-tech companies "aren't going to be showing the spectacular gains over employment as a whole as they have in the past." ●



Forecast '81

Hard to swallow

by Sheryl Julian

Cynthia R. Benjamins

Depending upon how you look at it, this year's food forecast is either dismal or exciting. The inevitable price increases, it's predicted, will be higher than ever (don't forget that food is energy-intensive, one Washington bureaucrat reminds me), but stores and manufacturers are shifting their attitudes and gradually starting to listen to consumers.

Price predictions

During the '70s, food prices increased steadily by eight percent a year. The US Department of Agriculture (USDA) predictions for 1981 say that retail food prices will go up by 10 to 15 percent. USDA does not calculate prices on individual food items; rather, it tracks average food prices over the year, and this overall figure, says USDA economist Paul Wescott, will be about 12 percent higher than last year's. The forecast range of 10 to 15 is used, Wescott points out, to take international conditons, weather, and inflation into account.

As to the accuracy of the USDA's predictions, Wescott says that his department predicted an eight-percent increase for 1980. Although the December figures are just coming in and the calculations are therefore not final, all signs point to a figure of 8.6 percent, so the department was very close.

Shortages

Feed grain: corn and soybeans. There was a very poor harvest last year of corn and soybeans in the US, Australia, and the Soviet Union, pushing the price of these feed grains up substantially. The effects of that poor harvest will be reflected in this year's meat prices, since livestock is eating last year's grain. The consumer will be affected indirectly in different ways: not only will the cost be passed on in the price of meat itself, but production of certain animals (see the predictions about pork below) will go down, making the price of what *is* brought to market even higher. Since feed grain is sold on the international market as well, and since there is a great demand for it, there is no telling what the ramifications of another poor harvest would be. We will have to wait until the summer to see.

Pork. Since meat consumes a large part of a shopper's dollar, and since any decrease in production of one kind of meat drastically affects the price of that meat *and* the price of all the others, we should take note of the USDA's predictions that the pig crop will be down six percent this year. At first, the department had predicted a 10 percent decrease (based on farrowing, or birthing, intentions reported by pig farmers across the country), but the latest USDA "Hogs and Pigs Report" reduces the first, more drastic number. In any event, whether pig production is down six or 10 percent, the price increases, says the USDA, could be as high as 27 percent, which will push up demand for the other red meats.

Sugar. There was a sharp increase in sugar prices during 1980, and since production is still down, the prices are predicted to continue increasing in '81, though not as sharply as they did last year. Sugar is produced in many different countries, several of which had problems last year: rust disease spoiled part of Cuba's cane crop; planning and weather problems hurt Russia's beet crop; and production was down in both Thailand and South Africa because of damage caused by weather conditions.

Peanuts and peanut butter. Hot dry weather in the Southeast decreased peanut production by 40 percent just recently, and although peanuts and peanut butter make up a minuscule portion of the average food bill, most people will notice the very high prices on peanut products during '81. They will stay that way until next fall's harvest.

Cranberries. Almost all the cranberries in North America are grown in or near Cape Cod, and are sold through the Ocean Spray cooperative. Fresh cranberries, in season, have always been very inexpensive, particularly in New England, until last year, when consumers were paying the same price as the previous year for packages containing only 12 (rather than the usual 16) ounces. Although there is a shortage of fresh berries, the processed market — sauces, relishes, and beverages — is thriving. This anomaly is the result of different picking methods. Most growers now opt for the water-wheel harvest, a process that bruises and wets the berries, but yields much more per acre than the dry method (bruised fruits are ideal for processing, but cannot be sold fresh). The dry method is labor intensive — growers comb the berries from the vines — and more costly for the farmers. Even though growers are planting more acreage, it

Grape expectations

by Harvey Finkel

One way to dope out what's ahead for oenophiles is to examine the most recent vintage in perspective with those of the last few years and considering trends in price and availability and other current developments on the local retail scene. One thing is for sure: like everything else, wine has gotten more expensive. When I first started writing a wine column for this paper three-and-a-half years ago, an inexpensive bottle of wine cost less than $3, and the adjective was certainly never applied to anything costing more than $4. Now, in recommending inexpensive wines, I have been often forced to hover around, and occasionally exceed, the $6 mark when the quality of the wine makes it a good buy.

The 1980 vintages in Europe, viewed from this early point of disadvantage and allowing for inevitable regional and specific exceptions, weren't just what we needed. The summer weather was most unfriendly to tourist and vine alike — cold, wet, overcast. This nastiness was felt most painfully in the northern vineyards, particularly those in Champagne, Alsace, and Germany. In almost every region, the quantity of wine produced was down, often precipitously. Quality may have been compromised, too, so select carefully. Thus, we will not be having the hoped-for price decreases that might have been occasioned by a copious or even average harvest following the abundance of 1979. Continuing inflation in the producing countries will likewise tend to hold prices up, as will ever-increasing wine consumption.

On the other hand, it seems safe to guess that we'll not suffer another steep escalation in price. Demand for the most offensively priced wines, Burgundies in particular, has fallen off sharply and deservedly. Sensible folk are turning to alternate sources of fine wines: California and Italy especially, Spain and Portugal, and even South America. House wine is apt to be less exalted than it once was. Our high interest rates and strengthening dollar are likewise damping the market. The result of all this will probably be price stability, for which read "gradual increases proportional to inflation."

Bordeaux, the most important French wine region, did not escape the 1980 hex. Production was well below average and quality is moderate at best. But remember, there are always some good Bordeaux wines, particularly reds, in off years, and these are usually nicely priced because they're unfashionable. The '80 follows the satisfactory and very large '79 crop, the very good '78, the mediocre '77, the soon-to-mature and good '76, and the possibly classic '75.

Burgundy, always quite variable, in 1980 generally turned out to be of somewhat lesser quality than the '80 Bordeaux, and thus of little interest when you count the cost. The '79 reds are decent, the whites very good indeed. The 1978 vintage is excellent (however, I'd best refrain from mentioning the prices of the *premiers* and *grands crus*). The wines of 1977 have much to be modest about. The much-heralded '76s are very uneven: many failures, some great ones.

The Beaujolais of 1978 and 1979 were good, not so the '80s. I'm picking up some '79 whites from Macon.

The Rhone, a frequent exception because of its sunny southern location, has done it again, now having had five good years in a row. The 1976 and '78 are particular standouts.

Turning north, we'll begin to spot the serious trouble. The '80 Loires are of satisfactory, though uneven, quality, but the harvest was a quarter below average. The vintage of 1979 was good and large; that of '78 turned out much better, but much smaller, than expected. Few of the '77s are of interest. The last great Loire vintage was '76, especially for the sweet wines of Touraine and Anjou. These are still available and are keepers.

The Champagne crop for 1980 is less than half of last year's. Since there is little reserve stock, the already vertiginous prices are likely to rise to levels rendering the wine a curiosity. I'll drink other bubblies.

The hardest hit region of France is Alsace, in the extreme northeast. There is virtually no Gewurztraminer or Muscat, and Riesling is in short supply — again not good for prices, though we're starting from a relatively undervalued level. The '79s and '78s are good, '77s decent. If you find any of the better grades of '76 Alsatians, a truly remarkable group, it's not too late to enjoy them at their finest.

Gwen Simpkins

The news on German wines is worse. Quantity and quality of the '80 vintage are dismal. I'd suggest looking for the very pleasant '79s at the light end of the spectrum (QbA, Kabinett, Spatlese), and the remaining great '76s for sweet richness. You can safely ignore the '77s and '78s.

In southern Europe, we'll find the poor growing conditions of the summer of 1980 were less damaging. Italy, the

takes from three to five years for new vines to bear fruit, so the supply won't meet the demand for several years more, and the price will stay high.

Gluts

Poultry. Poultry production, it's estimated, will go up about four percent this year: poultry reproduces quickly, meaning production can be adjusted easily to account for price changes, and farmers are making money on it. And how. In spite of the increase in production, the USDA predicts an 18-percent increase in the price of poultry.

Coffee. The price of coffee actually went down during 1980 and we are finally back to a point where supply meets demand. This is due in part to a larger-than-usual Brazilian crop (previous crops were poor as a result of bad weather conditions) and partially to consumers' cutting down their consumption, either because of high prices or for health reasons. If coffee prices rise at all during '81, it will be only moderately, and we'll have manufacturing costs to thank, rather than higher import prices.

Retail prices decline, says one economist, only when the farm (or manufacturing) price also declines. In our economy, we can consider a stabilized price as good as a decline.

Trends

Local farmers. Cold, hard ground and freezing weather is good for crops, says Janet Christensen of the Massachusetts Department of Agriculture, and the snow cover helps as well. Local farmers will be planting more acreage this year to keep up with the demand created by the community farmers' markets that have been operating for several years. Also, says Christensen, area supermarkets are carrying more and more local produce in season, and consumers can see the benefits of this in low prices.

Natural foods. More natural products are showing up on supermarket shelves, says Carley Williams, retail-operations manager of Erewhon, and that should mean that consumers will be getting better-quality foods. Williams does not see the other natural-foods supermarkets that have opened in this area as competition, but as a way to expand the total market. He thinks the idea of "substores" — little stores within supermarkets — selling whole and natural foods, as they do in the Southwest and in California, will eventually catch on in the rest of the country.

Generic products. Two years ago, the Star Market Company introduced a line of "no name" products; now you can see special sections of "brandless" or "generic" items in most supermarkets. These items represent a considerable savings over the "house brand" items in the same market (not to mention the brand-name stuff), and their quality is usually about the same. The Star Market has recently come out with "no name" perishable items, including eggs, milk, and cream cheese, and plans to add to this list during the year.

Prepared foods. As more members of the average family go to work and fewer seem to have the energy to shop for and cook the evening meal, many more prepared foods are being sold. In the supermarkets, this increase shows up in large sales in the deli and frozen sections, but consumers can also get prepared foods in fish markets (sauced fish ready for baking, fish cakes, chowders, potato salads, and cole slaws), in ethnic bakeries (meat and spinach pies), at poultry farms (turkey pot pies, roast chickens), and of course in carry-out shops (quiches, cold salads, pasta dishes). Prepared foods are far more expensive than making the same foods yourself (even adding your hourly time to the food bill), but much less expensive than dining out.

New products

Erewhon's Williams predicts that a quality soy milk will be marketed soon — if not this year, then certainly in the next couple of years. He also sees better-quality packaged foods coming in: whole-wheat crackers made with sea salt and good-quality oil; packaged and canned soups made with superior ingredients.

Williams also predicts that tempeh, a fermented-soybean product, something like tofu and just as versatile, will become very popular this year. He also sees miso, another fermented-soy product, becoming more of a staple in the next few years. Miso has the potential to be produced on a large scale, says Williams, but because it is generally sold in bulk — it produces gases and cannot be sealed in a container — there are packaging problems to be dealt with before it can be marketed. ●

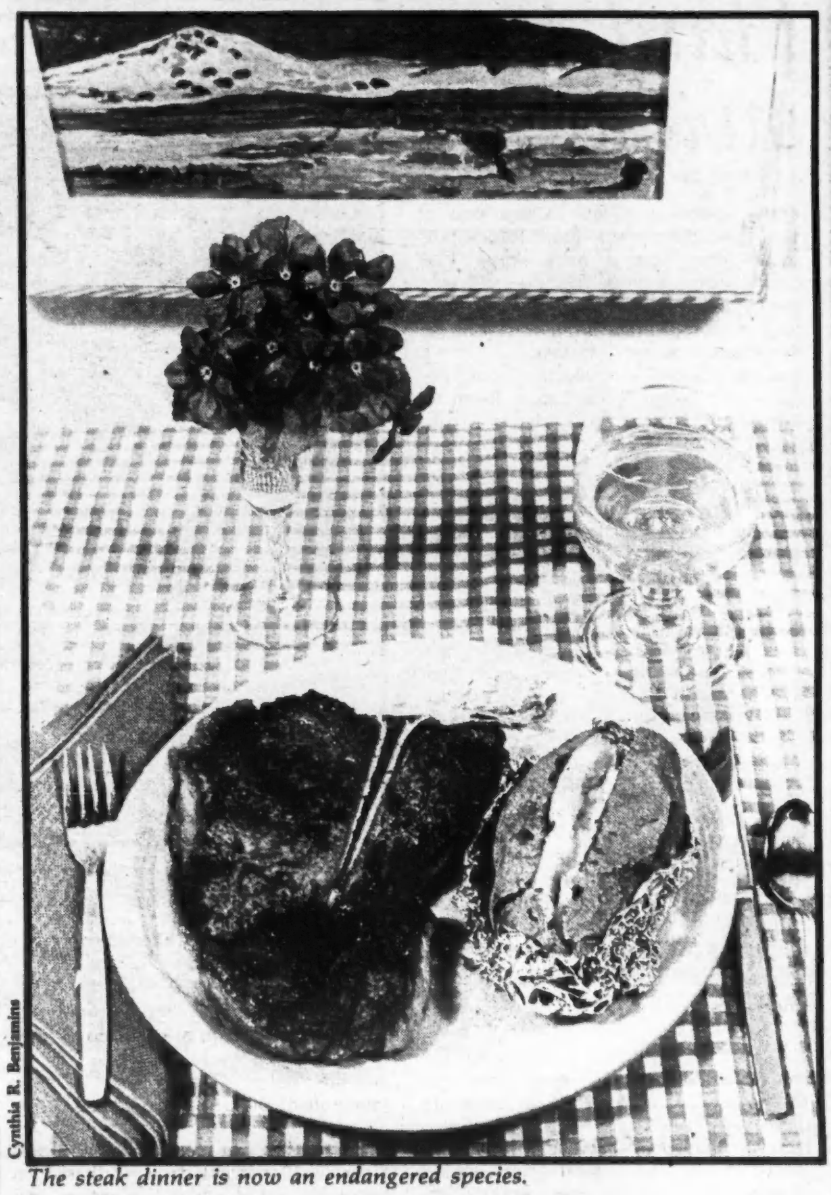
largest source of American wine imports, defies generalization, but certainly its 1980 vintage will not turn out to be especially memorable. However, the last few years in the more significant and accessible viticultural regions have been favored, so we'll continue to have a bewildering array of wonderful, terrible, and indifferent Italian wines. Here are the exceptions to the four very good vintages, 1976-'79: '77 was only fair in the Piedmont (in the northwest) and in Friuli-Venezia Giulia (in the northeast corner), and it was a poor year for the red wines of Valtellina, just south of the Swiss border; the '76 vintage was indifferent in the Piedmont and Valtellina, and poor in Tuscany (Chianti, Brunello, Vino Nobile di Montepulciano) and in the Marches (Verdicchio, Rosso Conero, Rosso Piceno) on the Adriatic.

As usual, the new Spanish vintage resembles that of Italy. The standard by which to judge the 1980 Spanish wines may well be the 1976 and '78 red wines of the Rioja and those of '76 and '77 from Panedes (the source of the familiar Torres wines), said to be particularly good. Sherry remains steady.

Portugal seems to have escaped the bad summer weather of 1980 and promises good wines. We'll not be able to taste the better dry reds nor the ports for some time, of course, so this, as much of the foregoing pontifications, is really guesswork. The decisions about which dry red wines are to be consumed locally or sold in bulk and which are to be reserved and specially nurtured are best left to reliable vintners. There are many good Portuguese wines around. With regard to port, it's too early to know whether any of the houses will declare 1980 a quality vintage. The last year so declared was 1977, and that seems a remarkable one, in the class of '63, '48, and '45. The '75 vintage was lighter and will mature earlier. (Ports of the "big" vintages need a quarter-century, at least.) The 1970 is the last one of very high quality that's still close to affordable.

Let's now come to our own continent, whose 1980 growing season was as fine as Europe's was dank. First, California, which produces about three-quarters of the wine sold in the US and which continues to displace France as our source for both premium and ordinary wines. Increased vineyard acreage in California, especially in the Central Valley, has resulted in an all-time production record. Price increases will probably just keep pace with inflation. In the North Coast Counties, near San Francisco, which are the source of most of the finest California wines, the 1980 vintage appears to be a strong one, responding best to a light winemaking touch. The 1979 vintage is, in general, of average quality, though I've found the Gewurztraminers and some Chardonnays very fine. Both '78 and '77 are generally excellent. As in much of the world, the wines of droughty '76 had a difficult time of it and turned out quite variable in quality.

If California is a wine region in exciting ferment, the eastern US is one just beginning to ripen and develop a distinct identity. (The same is true of the Pacific Northwest, where Washington, Oregon, and Idaho are starting to produce promising wines.) The 1980 vintage in the Northeast is said to be exceptional. I hope it truly is, for it will be fun to watch at close range the continued development of New England wineries. ●



Cynthia R. Benjamins

The steak dinner is now an endangered species.

The check, please

by Michael Gee

Let's start with what you already know. The one sure thing about dining out in 1981 is that it will cost more than it did in 1980. A lot more in some cases, and probably 10 percent more everywhere. How people deal with that immutable reality will determine what happens to the restaurant industry in the coming year.

Paradoxically, the restaurants that will be least affected by rising prices are the expensive ones. There may actually be no limit to what places like Cafe Budapest, L'Espalier, etc., can charge their happy customers. Expense accounts and credit cards will shelter most diners from the shock of the bills, and after all, sheltering people from reality is one of the marks of a great restaurant. Since few of us eat at those high-priced places regularly enough to notice whether prices are rising, the occasional splurge will not seem any more ridiculously expensive than it has in the past.

No, the restaurants that seem most likely to suffer are the medium-priced ethnic and neighborhood spots, the very restaurants this city prides itself on. Simply put, their price increases will threaten their existences. If, say, a Chinese dinner, traditionally a low-cost meal, suddenly costs $30 for two, fewer people will eat such a meal, and those who do will be more selective about where they go. Some restaurants will die, all will suffer. There won't be as much impulse eating. People may be exhausted after a day of work, but instead of a $7 pizza, they'll stay home and have bologna sandwiches.

Even the lowliest restaurants, the franchises, will be affected. Beef and chicken, the staples of franchise menus, are expected to lead food-price increases. A recent meal for two at McDonald's cost this reporter $6.50. For that money, I could have eaten real food. If the price of a Big Mac or a McChicken increases beyond the allowances of teen and subteen fast-food devotees, empty hamburger stands could become as familiar a sight as shuttered gas stations.

This all won't happen right away, of course. But the restaurant industry, which has well over a 90-percent failure rate in normal economic times, operates on the thinnest of profit margins and demands total attention from its practitioners. Many a promising restaurant has closed its doors when the chef, a young person more often than not, has completely burned out. Runaway food prices, which even the most optimistic Reagan adviser concedes as a given for 1981, will simply add to the stress.

One casualty of the changing times: the classic American steak, long the epitome of the square meal, is now an endangered species. The reason for this is partly economic (the feed needed to get steers properly fat has become expensive) and partly cultural (our health-conscious society prefers leaner cuts of beef). Before Boston's worthy steak restaurateurs come after me with their pitchforks, let me point out that if one orders a steak, it will probably be a flavorful, well-prepared piece of beef. But it probably won't be the gloriously tender, fat-loaded US Prime of yesteryear. And the same people who want leaner beef don't put sour cream on their baked potatoes and wouldn't dream of ordering onion rings.

So this will be a tough year for dining out and an even tougher year for restaurant owners and workers. We can only hope for one positive development from the forthcoming cost crunch: if people are aware they're paying more for food, they may become more demanding. Some may even take the trouble to learn how to use their sense of taste more fully. And that's what the restaurant business really needs. ●

Forecast '81

Is there a home computer in your future?

Consumer electronics

by Paul D. Lehrman

The products of advanced technology announce their arrival in screaming headlines and television ads whose pitch is more or less the same as the one made for the '50s Bulgemobile — you gotta get one. The Luddites among us are hard-pressed to reject the new products and concepts; if you don't want computers in your life, you'll have to give up your MoneyOne card, not to mention your telephone, and if the mere mention of the word "digital" sends you running for your old copies of *Mother Earth News*, well, then the Coca-Cola sign on Storrow Drive will just have to be torn down.

Keeping in mind that so many of the predictions of the great technological revolutions that were to change all of our lives fell flat on their liquid-crystal-display faces, let's take a look at what's really going to happen in the next year. First, of course, let's make sure our crystal ball is up to the task, by outfitting it with an eight-digit, seven-segment LED readout.

Computers

No, don't skip this section — it's for you, too. The invasion of the home computer has not reached the proportions that the big three manufacturers — Radio Shack, Apple, and Commodore — were hoping for a few years ago, but they are a long way from giving up. Small computers have gone over very big with small businesses, but have not proven particularly practical for the domestic market. Instead, "smart" discrete systems, such as fuel-saving units, security devices, and printing calculators, are taking over those functions that the makers of home computers were touting, at least in part because they preclude the possibility that everything will collapse at once because of a minor equipment failure.

There is, however, a new direction for the home terminal, which we will begin to see this year. Reports are that within the next few months, a local manufacturer is going to introduce a hand-held terminal a little like those language translators you may have seen. This unit, priced at less than $200, will connect up to a telephone line.

What's so special about that? Well, consider that any computer, anywhere in the world, can feed its data through a simple phone line, and you begin to get the picture. Already "data bases," which can provide almost unlimited amounts of information to anyone who has access to them, are springing up all over the US, and a unit as simple as this one will allow you to take advantage of them.

One such installation, for example, is the Source, headquartered outside of Washington, DC. By paying a one-time $100 membership fee, a subscriber has access to 2000 information sources, which include UPI newswires and files, wine libraries, astrology tables, shopping catalogues, airline schedules, financial reports, games, electronic mail and mailing lists, and job-placement services. Time on the system costs $15 per hour, or $2.75 per hour after midnight; you can get a lot done in an hour. The system can be hooked into by dialing a local phone number in any of 260 cities, so you don't even have to worry about phone bills.

The Source's membership, currently around 9000, is growing fast. Lest you think that it is a novelty, consider that the company was bought out last September by the *Reader's Digest*.

Other types of small computing machines will be showing up, too. Sony recently announced in the *Wall Street Journal* that it will be introducing a typewriter with word processing and many other capabilities for less than $1200. The publicity for Mattel's Intellivision never mentions the word "computer," but this system, available initially as a wonderfully versatile video-game generator, is so flexible and expandable that, by acquiring additional equipment in easy-to-manage increments, the owner can very quickly own a high-powered home computer.

In the home-computer field itself, the hegemony of the big three companies is about to be seriously challenged. Japanese companies such as Sony, Hitachi, Panasonic, and Nippon Electric are poised to enter the market in a big way. Their products will likely represent the dedication to quality control that has helped them dominate the audio market, and their prices may well represent the savings accrued by borrowing the expertise of the American manufacturers, who have spent a few years and a lot of dollars getting the bugs out of their hardware, their programing, and their marketing strategies.

Education should also be a big market for computers. Imagine a lecture during which every student attending can ask the lecturer a question and receive an answer. Then imagine that the students number in the thousands and are spread all over the country, and the lecturer is a Nobel-prize-winning professor on a series of video-tapes accessible through a simple keyboard, it's possible. Of course, this situation may not come about until we reach the point at which schools have all the money they need and the Air Force has to hold bake sales.

Audio

No revolutionary trends here, just extrapolations of current ones. Most visible will be the proliferation of remote control for your stereo and the continuing ubiquitousness of digital readouts.

Remote control, while old hat for TVs, has shown up from time to time in audio products past but never really caught on. ADC, for example, put out a remote-control turntable a few years ago that could even find specific cuts on the side of a record. The idea bombed, but has been resurrected in the turntable line of the parent company, BSR, with a vengeance. A relatively new company called Vector Research has come up with a matching receiver and cassette deck, both with remote control of all major functions. Look for many more companies to start putting the things on their products, both as options and as standard equipment.

Digital readouts are now available not only on tuners, where they (sometimes) make sense, but also on cassette decks (telling you the time left on a side) and turntables (telling you the speed). Rows of light-emitting diodes (LEDs) have almost taken over the amplifier market, replacing those sluggish power meters, and plasma displays are becoming *de rigueur* on tape recorders. These nifty gizmos tell you at lightning speed when you're messing up your recording.

On the audible side, true digital records, an offshoot of video-disc technology, are still a couple of years away from the marketing stage, but look for a lot more "normal" records being advertised as having been recorded through a digital mastering process. Audiophile records — produced digitally from the start and/or mastered at low speed, allowing for greater dynamic range, and pressed on special vinyl — are becoming big business, especially since the larger record labels noticed that a couple of Telarc's super-duper releases made *Billboard*'s classical charts last year.

Discs encoded with the dbx process, which gives them more dynamic range and drastically reduces surface noise, are also going to be multiplying on dealers' shelves this year as more and more record companies license the process from the Newton manufacturer. The unit for decoding the records is available for about $110, and will become a necessity for people who take their listening seriously.

CBS Records is supplying the fly in the ointment by planning to release records based on its own noise-reduction system, which is similar to the dbx system but much simpler, presumably less effective, and not at all compatible. Industry sources say that the records will supposedly be playable without special equipment, leading this observer to believe that the "system" will consist of an ordinary compressor on the recording end and an expander on your home system. CBS will undoubtedly market a decoding unit, but it will not be patentable, inviting low-cost competition from dozens of small firms. It's doubtful that this will worry the conglomerate much, however, because it has never depended much on the equipment market — it's in the business to sell records. What it will be worrying about, however, is whether anyone will take the idea seriously. If no one does, the great "compatible-SQ-four-channel" debacle of the '70s could have a rival.

On the brighter side, a couple of small companies, such as Mobile Fidelity on the pop side and Connoisseur Records' In-Sync label for classical lovers, are seriously experimenting with the long-overdue idea of audiophile-quality prerecorded cassettes. The results are far from in, but the concept is very promising.

Video

The phrase of the future is "component video," but don't let it scare you. All it means is that you buy something (other than an antenna) that plugs into your TV set. The idea is to give you the viewer a more active role in what you are watching; the set itself will eventually serve merely one function — that of a monitor, such as an audio speaker, which will play whatever you want to plug into it.

It won't be cheap, though. Even the much-vaunted low-priced RCA video disc system will set you back $500. But take heart — in a few years we'll all have

cable, and the programing coming into your set can't help but improve.

Anyone who has seen the Pioneer or Magnavox laser-based video-disc system has been impressed. Less impressive, however, is the library of available discs — there just haven't been any. Those discs on the market have reportedly experienced a failure rate of somewhere between 10 and 50 percent, inspiring a "too-much-too-soon" feeling in the guts of many potential buyers. All this may very well change, however. Pioneer has formed a new company, Pioneer Artists, dedicated to making it worthwhile to buy a disc player by producing as many video shows as it can, most featuring rock music.

RCA will finally make its entry into the video-disc market in March, and its units, which use less-sophisticated technology than the Pioneer-Magnavox system, will be available simultaneously all over the country (unlike the earlier systems). RCA has said that it put more money into this thing than it did into color TV 25 years ago. Let me stick my fragile neck out and predict that the two incompatible disc systems — unlike the Beta and VHS video-cassette systems, whose hot competition has settled into something resembling equilibrium — will not both survive, and that RCA will be the loser. Don't expect the company to give up without a fight, however. There's little chance that the decision will be evident by year's end.

Don't expect prices to come down very much, either. Reports indicate that the manufacturers are making little, if any, money, and are attaching their long-term hopes to sales of the programing.

On other fronts, look for a lot more "ordinary" TV manufacturers to follow in the footsteps of our local friends Advent and Kloss by coming out with four- or five-foot projection systems. There will also be a lot more small portable video-cassette recorders (VCR) and cameras around. But again, don't expect major price reductions.

Everyone's been talking about multi-screen TVs, which let you watch the *Flintstones* on two different channels at the same time, but don't expect a lot of these to be in your neighbors' living rooms. Remote control in the video field, always popular among truly lazy TV addicts, is experiencing a resurgence, with the facility extending to disc and tape players, too.

The format and tape-length wars among VCR manufacturers of recent years have settled down, and the six-hour slow-speed option in both VHS and Beta formats (novices take note that these are the only two formats left) looks like the end of the line. New head technology has improved the fidelity of that speed, so expect that it will become even more popular this year. The big new feature in cassette recorders is fast-scanning capability, which allows you to run the tape in either direction at up to 20 times normal speed, and lets you look at the picture while it runs. This feature will soon be standard on most VCRs.

Stereo television is still some years off, but several TV manufacturers are beginning to take the sound-reproduction capabilities of their sets seriously. Several multi-speaker sets are already on the market, and there will be more of these, as well as separate television-audio tuners that you can plug into your stereo.

Video games are still proliferating like rabbits, and are becoming at once more sophisticated and inexpensive as production of the essential components goes into high gear. A serious shortage of integrated-circuit chips caused supply to fall way behind demand this past Christmas season, and one local salesman was heard to sigh, "If I had a quarter for every call I got for the things when there were none available, I could retire." The picture should improve this year. Mattel's Intelivision, as we mentioned, crosses that fine line between video games and home computers, and many other manufacturers will probably follow suit by making their various systems as flexible as possible. And that's a very good sign. ●

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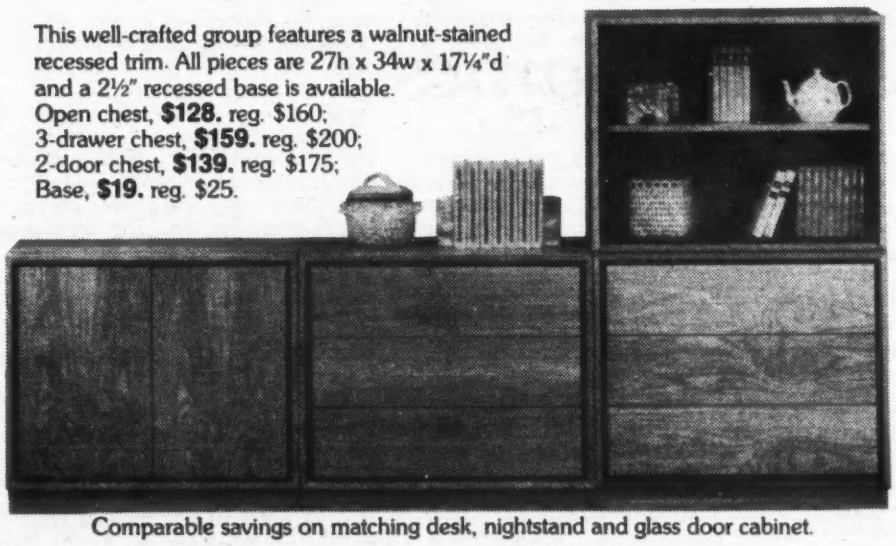

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Forecast '81

Energy: 65-60 or fight

by Norman Boucher

Not until the past decade did it dawn on many of us that the amber liquid flowing so freely into our aboriginal Chryslers did not rise into the gas pump with the natural inevitability of maple sap, but was in fact refined near the New Jersey Turnpike from oil, a gooey substance that, as any bill-paying citizen can now tell you, is sold to oil companies barrel by ever-more-expensive barrel. As recently as 1973, when the phrase "energy crisis" wedged itself into our language, people musing in gas lines concluded that nothing in America could ever be in short supply and hence that the shortage that summer *had* to be a connivance of moguls and congressmen to raise the price of gasoline. And only two years ago, while stoic New Englanders were rediscovering wool, one could hear a California woman, interviewed on the radio, complaining that certain peoples along the Persian Gulf were depriving Americans of the "standard of living" our ingenuity and technological facility entitled us to.

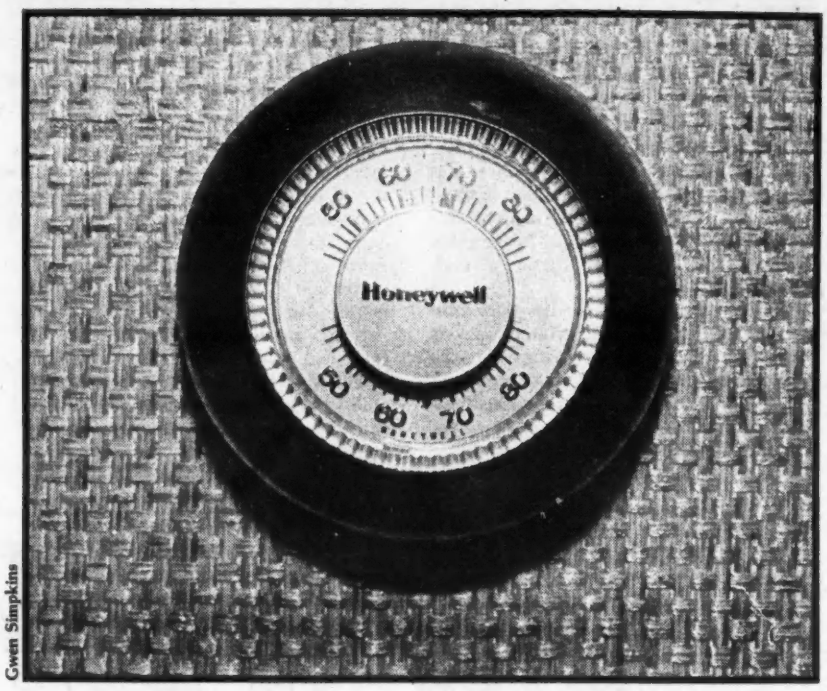
Now, with a barrel of oil almost three times more costly than it was two years ago, we enter 1981 about to be led by a Pacific Palisades president who considers those Persian Gulf folks "barbarians" and whose sophistication on energy matters is best reflected in his statement, quoted recently in the *Los Angeles Times*, that conservation means being too cold in winter and too hot in summer. In a year when surrealism and black humor may be coming back big, the head of the federal Department of Energy will be James Edwards, an oral surgeon aglow with his love for breeder reactors, and American troops will be boning up on how to obtain a barrel of oil by aiming the barrel of a gun.

The news, dear reader, is not good. New England still imports 87 percent of its oil, the price of which will not stop climbing. One gallon of heating oil will cost about $1.25 by the end of this heating season. As inventories diminish, gasoline, too, will become more expensive, and according to some analysts, it could be in short supply this summer. Although President-elect Reagan is on record as being anti-conservation and pro-nuclear, neither he nor his oral-surgeon sidekick will be able to effect much change during this year. More than ever before, the short-term options are clear: New Ertglanders trying to reduce their energy expenses in 1981 should look for heat from sources other than oil and make their homes as energy-efficient as possible.

Wood and natural gas have become the two popular alternatives to oil. The boom in woodburning stoves, inspired in part by lusty notions of handling split hardwood and sniffing smoky flannel shirts, may be leveling off. Some cordwood dealers had trouble selling all their wood this winter, and a recent government study found that all stoves already in use could soon cause major air-pollution problems, especially since most people toss in a log and close the damper way down before going to bed, thereby encouraging the discharge of noxious fumes all night. In addition, many champions of alternative energy now view wood and coal stoves as nothing more than transitional ways of heating homes and are becoming determined to push cleaner forms of alternative energy. "We see wood and coal as a positive step," says Sandra Harris, assistant manager of the Cambridge Alternative Power Company. "It means that people are beginning to take heating into their own hands. But their next steps will be solar and wind."

Roughly 25,000 householders in New England have converted their furnaces from oil to natural gas, and although they may be saving money now, that may soon change. "The price advantage of natural gas is going to vanish as soon as natural gas is decontrolled," says John Tirman, senior policy analyst with the New England Regional Commission. "Right now the price is half that of oil, but over the long term the price will probably even out." What's more, demand for converting from oil to gas is so great that there's a wait of as long as two years for a new gas line to be run to a house. Tirman points out that the region is now negotiating for more natural gas from Canada and the South, but this new supply will be enough only to meet projected increases in demand for energy. It will not replace oil. "The only advantages to natural gas," he says, "are supply assurance and that it's environmentally more sound. It's cleaner."

Despite Reagan's strong statements favoring nuclear power, New England will probably not see any new reactors planned in 1981 — and possibly not for some years. Given the high priority allotted to budget cutbacks in Reagan's 1981 plans, it's unlikely that his administration will be able to afford the breeder-reactor program it would like. And utility companies are slowly learning that nuclear power plants are simply not very economical. Northeast Utilities recently abandoned plans to build one in Montague, Massachusetts, explaining that low electricity demand could not justify it. "The nuclear business killed itself," says John Tirman. "The cost of a nuclear plant is now more than the cost of a coal plant. Coal is cheaper, even with all the environmental restrictions."



Gwen Simpkins

As a glance at any New England fuel bill confirms, conservation is still the most effective way to cut energy costs here, even if Reagan finds it an affront to the American Way. From 1973 to 1978, New England reduced its use of energy by 16 percent. "We're the most energy-efficient area in the country, per capita," says Tirman. Adding storm windows and insulation as well as turning down the thermostat a couple of degrees can reduce a home owner's heating bill by as much as 60 or 70 percent (although the average saving is about 30 percent) — a reduction that will last year after year. "It's almost become a cliche," Tirman emphasizes, "but it *is* much easier to save a barrel of oil than to produce one."

The problem, of course, is the hundreds of dollars needed to make these kinds of changes to a home. A little government help will arrive around March or April of this year. Last June, as part of the funding bill for Carter's synthetic fuel program, Congress instituted the Solar and Conservation Bank, through which HUD will offer low-interest loans of $1000 each for making homes more energy-efficient. Only $125 million has been appropriated for the country, though, and Massachusetts's share of that won't be any too large. But if the Bank is successful this year, future appropriations could be increased.

The Solar and Conservation Bank will also lend a homeowner some of the cash needed to go solar. Although no one has figures on the number of solar devices now in use in New England, HUD estimates that the number of solar hot-water systems it helped finance doubled from 1978 to '79. Solar energy is at last being taken seriously, and as oil prices rise, more and more New Englanders are likely to turn to it in 1981. Sandra Harris, at the Cambridge Alternative Power Company, reports that the company receives an average of seven calls a day from people inquiring about solar and wind devices. Alex MacFarlane, owner of MacFarlane Solar Services, Inc., in Hillsboro, New Hampshire, says that, although his 1979 sales were about the same as 1978's, he noticed a surprising increase in phone calls near the end of last year. "I can see additional interest in solar domestic hot water," he says. "I can see increased — not just maintained, but increased — interest in such things as solar greenhouses, in retrofit insulation, and in new houses. There's a definite increased interest in solar space heating."

But a telephone inquiry is not a sale. A solar hot-water system can cost a few thousand dollars, and many consumers are reluctant to take what they view as a gamble on a new idea. To which MacFarlane replies that the federal government eliminates much of the risk by continuing to offer home owners a 40-percent tax credit for installing solar

Continued on page 12

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Forecast '81

Medical attention

by Robert E. Johnson, MD

It is difficult to make predictions about medicine. After all, one need only read newspapers and watch television to keep up with the latest discoveries and then read another article or watch another broadcast to receive information that refutes the earlier news. And it would be a pleasure to announce that a cure for cancer, or even for the common cold, was imminent, but I can't. What is certain, though, is that we are taking the time to learn more about how our bodies work and are becoming more responsible for our health; we want to know why we get sick and how to stay healthy. We are asking our doctors more questions. One need only look at the continuing growth and progress of the women's health movement to see how this applies to women, their partners, and their families. On the other hand, there have always been health and diet trends that are harmful, or worth further examination, or, of course, totally harmless (and lucrative). Keeping this in mind, let's see what lies ahead in medical research and nutrition.

Arthritis (rheumatic diseases)

Dimethylsulfoxide (DMSO) studies on humans will not be completed by year's end. Therefore, the "wonder liniment" will not be available, except through underground sources or from your friendly but incautious veterinarian. Cold arthritis: the benefits of gold injections, or of penicillamine, will be more readily available as internists and primary-care physicians use these in their practices, rather than leaving them in the province of rheumatology specialists.

Cancer and other malignancies (oncology)

The controversy surrounding the use of vitamin C in treating cancer will not be readily resolved, since Dr. Linus Pauling has been critical of the Mayo Clinic study that was set up to evaluate his claim that megadoses of the vitamin are beneficial. Interferon, the natural substance that we generate in our bodies when we get a virus, will be a disappointment in treating cancer. Chemotherapy will continue to be used more and more and in different combinations and in larger amounts in attempts to wipe out cancer cells and spare normal ones. Dietary prevention is treated in the section on nutrition at the end of this article. Laetrile will work about as well as Krebiozen did.

Childbirth and women's health care (obstetrics and gynecology)

Caesarean births will continue to increase in spite of popular protests. Forceps deliveries will be done less often. Menstrual pain will be treated more often with some of the anti-rheumatic drugs (Motrin, Ponstel, Indocin).

Contraception

The pill will continue to lose popularity because of its negative side effects. Simpler and older methods will be used, such as the condom, which has the advantage of providing both contraception and protection against venereal disease. The diaphragm, too, will gain in popularity, as will tubal ligation. Further research will be done on gossypol, a substance that the Chinese discovered in cottonseed oil. When taken regularly by men, it leads to temporary sterility. Preliminary research using animals suggests that its effect is to flatten the sharp tip of the sperm's head, thus preventing penetration of the egg.

Emergency-room care

It will increase in a linear fashion. Studies show that from 80 to 90 percent of these visits are by no means emergencies but represent people who want minor problems attended to 24 hours a day. Also, non-hospital, or commercial, emergency rooms will continue to grow.

Heart, blood pressure, and stroke

The number of coronary-artery-bypass graft operations (also known as "cabbage operations") will increase as more studies demonstrate the long-term benefits of this once-controversial operation. At some point, though not in 1981, a moderation will occur because of the high cost (see public-health rationing, below), the introduction of other methods (*e.g.*, the use of clot-dissolving substances), and a decrease in the pool of candidates as better health care is practiced. Aspirin as a means of preventing strokes will become popularized, whether justified or not, because of recent evidence that one tablet every three days has an anti-clotting effect on platelets, tiny particles in the blood that are essential to blood-clot formation.

Infectious disease

New strains of resistant gonorrhea will be found but will be treatable with new, or old but less-standard, antibiotics. Public apathy about flu shots will smolder, and the use of oral prophylaxis, *e.g.*, Amamtadine (Symmetrel), will increase. It is demonstrably effective against influenza Type A. There is no big news about curing the common cold because so many viruses can cause cold symptoms and because the body's build-up of antibodies to each virus is of such duration that a vaccine seems impossible at present.

Jamie Hogan

Kidney disease (nephrology)

The use of hymodialysis to keep patients alive with end-stage kidney disease, once limited to large medical centers, will continue to be provided to the community at great convenience to the patient and his family. The reason: the "open-ended" funding of dialysis instituted during the Nixon administration. This makes the dialysis center a profit-making institution and commercially very attractive. Another reason: these centers do an excellent job.

Neurology (diseases of the nervous system)

In multiple sclerosis cases, the use of plasmaphoresis, in which a machine "washes out" blood plasma and returns it to the patient, will increase. In early use, this method washed out a number of good things (blood-clotting factors, for example) along with the bad things (presumably antibodies that damage the nerve-fiber insulation). Newer techniques appear to be more selective in what is removed. Continuing interest in a chemical cause of senility will start opening the door to treatment of this tragic condition previously considered to be an irreversible aspect of aging.

Pharmacology and drug research

The main interest here will be an attempt by the Reagan administration to untangle the bureaucracy within the federal Food and Drug Administration (FDA), which in turn has inhibited drug research at medical schools as well as in the pharmaceutical industry. As Daniel

Continued on page 14

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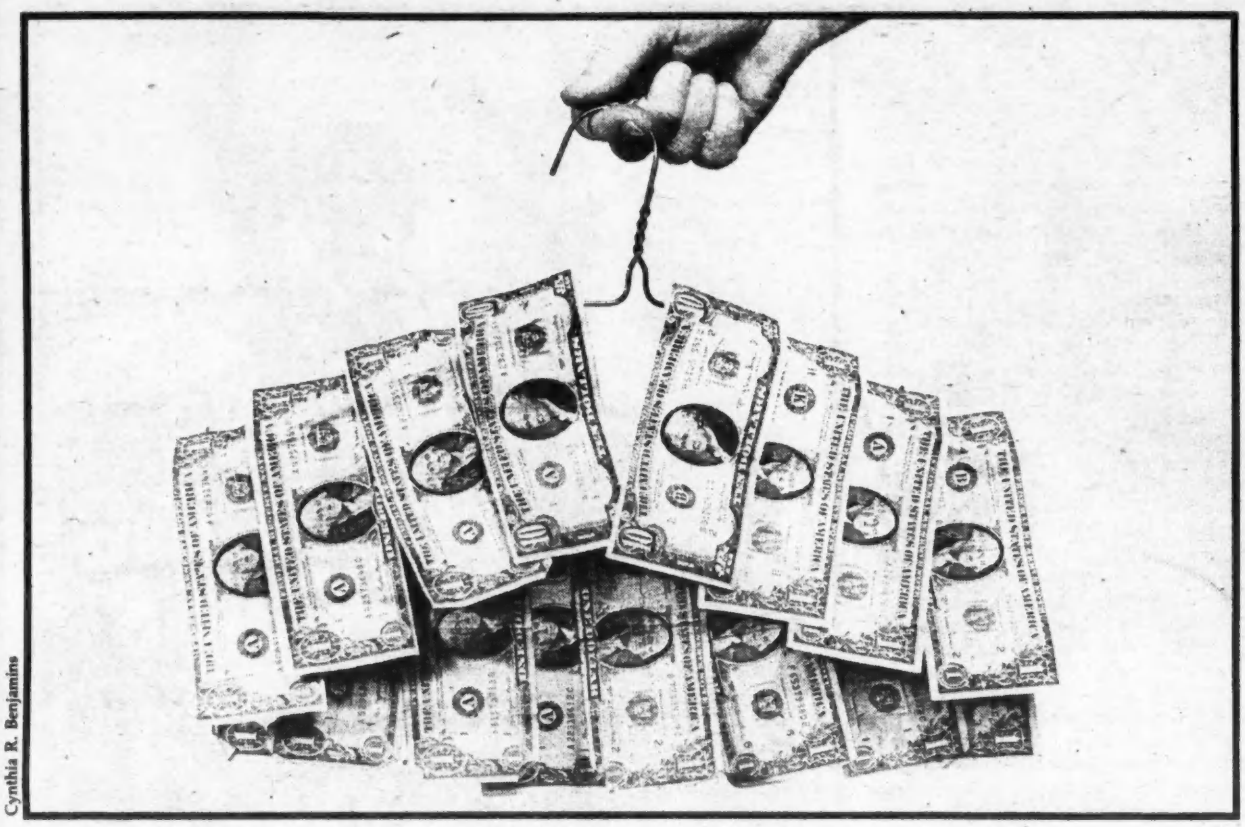

Cynthia R. Benjamins

What's in store for you

by M. Dolden

Vogue devotes an entire page of its first issue of 1981 to the opinions of several trendy fashion personalities. Sonia Rykiel, Zoran, and Donna Karan of Anne Klein all talk about something they call "seasonless dressing," which turns out not to be what you put on a dieter's salad. Besides being an excellent example of "fashion talk," this expression means that if we make sure that our most basic wardrobe items are made of "seasonless" fabrics like cashmere, silk, and fine wool flannel, we will be able to wear the same things in the chill of winter and in the heat of summer, on the boss's yacht or at cousin Bernie's barbecue. Sounds pretty expensive, doesn't it? Yet this philosophy is strongly defended by an argument for "investment dressing," which is the high-fashion world's way of skirting the issue of very high prices. The argument goes like this: if you buy a classic, simple piece of clothing made from a very-high-quality fabric — *e.g.*, cashmere or silk — then you can look on the purchase as an investment, and thus worth the high cost in the long run.

Yet at $30 a shot, even a pair of Levi's is an investment these days. And flipping through *Vogue* with an eye for the prices — a blouse for $450, a simple sweater of angora for $250 — one tends to feel that something is way out of whack. Certainly the clothing featured in these pages does not represent your mainstream items, but it does indicate there's more truth in the notion of investment buying, as far as fashion is concerned, than it's comfortable to admit. The times they are a-changin', and not very much of anything — clothing, household appliances, or pots and pans — is cheap. The chances are that the item you find that is *really* cheap is something you would never want to own, or is extremely perishable. (There are exceptions, of course, and such places as Filene's Basement exist for people looking for them.)

It has seemed for some time that there was a discernible dichotomy between two basic merchandising efforts — you had your fine stores and you had your discounters. Things today are a little less clear, because there is a shift occurring on both sides. Retailers — major ones like K-Mart, Sears, and Zayre — are changing, and it appears that the quality of their merchandise is increasing, along with the prices. There are several factors involved in this shift, not the least of them the opening of trade relations with a greater number of foreign countries — China, Poland, and Yugoslavia in particular. Goods produced in those countries are filtering into the major discount stores, and very often the quality of both the fabrics and the manufacturing compares favorably with that of the "discount" merchandise we have seen to date. The major factor in the change in merchandising is, however, that big retail discount chains have discovered an interesting phenomenon. They set up such a high level of price competition among themselves, cutting prices and reducing profits, that while they did a tremendous volume, they were losing money. What they are finding now is that people will pay higher prices for higher quality. We're not talking about *Vogue*-type fashion here, but about merchandise, and about stores that are presenting an image of quality that is higher than it has been in some time.

At the other end of the line, in what is commonly known as the "better" stores, there is a sort of backlash taking effect. People simply do not expect, let alone demand, the kind of one-on-one service that used to be considered *the* competitive edge for specialty stores. The image of a warehouse or a bare-bones display — "techniques" such as stack upon stack of folded clothing (rather than one item of each size on display), or merchandise varied in its mix with clothing sold alongside hardware and notions — is a direct result of the buying public's experience with big chain operations. What seems to occur in this situation, and it may be this way for some time to come, is that you now enter one of these "better" new stores, have some of the convenience of

Continued on page 12

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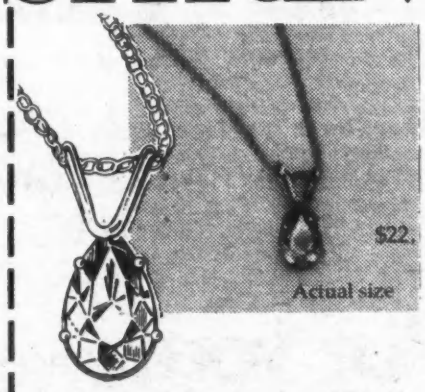

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Forecast '81

Read all about it

by M. Dolden

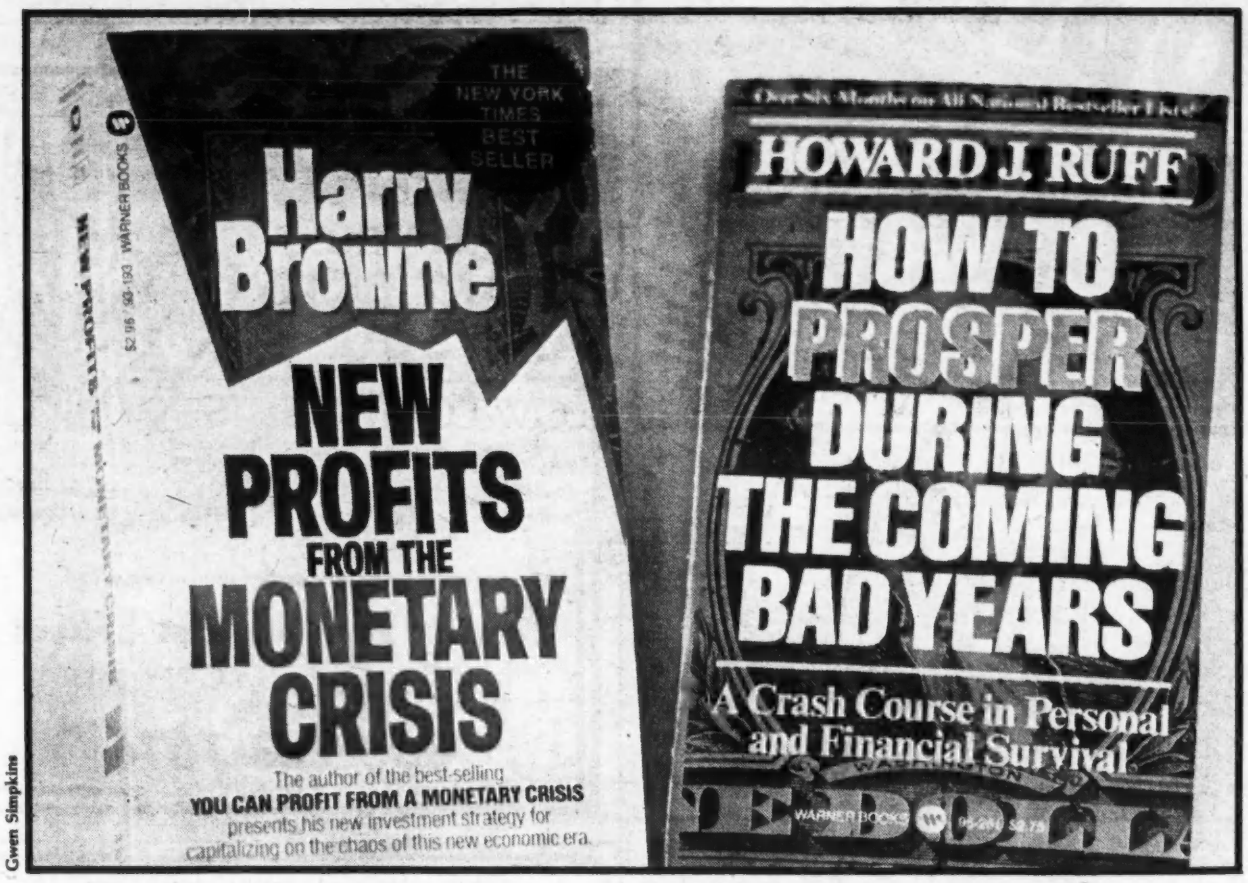
Browsing in bookstores is as good a way as any to keep tabs on current trends and movements. The flood of self-help and do-it-yourself books has been steadily increasing over the past few years; this trend has been noted by many sources, but it has now grown to monumental proportions. It seems that the combination of our (once-again) new-found concern for the self and its preservation and our concern for maintaining a comfortable way of life in spite of inflation has spawned myriad volumes which go to great lengths to teach and explain ways to do just that.

The titles found on the shelves of local bookstores tell all. Indeed, at this particular time there appears to be no need for fancy names or titles; rather, a down-to-earth, honest-Yankee approach is *de rigueur*. Where perhaps 10 years ago there was a revolving wire rack that held Sunset Publishing's paperback library of do-it-yourself projects for the home handyman — redwood planters and birdhouses, picnic benches and patio furniture — self-help manuals can now be found in almost every section of a bookstore, from education, sociology, and economics to handicrafts and architecture. It seems that it won't be too long before we see a new category called "self-sufficiency."

Here's a sampling of some of what's new to the shelves: under "economics," we found not only a few new releases that delve into the stock-market crash and the Depression from a historical perspective, but also some contemporary approaches to dealing with our own version of economic strife: *New Profits from the Monetary Crisis*, and another one that has been on best-seller lists for six months, *How To Prosper During the Coming Bad Years. Take It Off!*, by Robert Holtzman, PhD, lists 1414 tax deductions that Holtzman believes we should all be aware of, and a manual published by *Consumers' Guide* entitled *Funerals: Consumers' Last Rights* instructs one on saving money at the bitter end. Along with the common texts on handling your own divorce, avoiding alimony, and the like are the following: *How To Hire a Lawyer*, *The Rights of Tenants*, and the ACLU's handbook, *The Rights of Lawyers and Clients*. *Your Personal Financial Planner* looks for all the world like a second-grade workbook, complete with nifty graphics, and an interesting addition is *The Woman's Financial Survival Handbook*, which not only offers some nitty-gritty tax and insurance information, but also delves into comparative salary information and job specifications for women.

Gardening, cooking, and health have taken on new dimensions as book classifications. Alongside the *Better Homes and Gardens' 25 Beautiful Rose Gardens* are these: *How to Grow Almost Everything*, *Farming for Self-Sufficiency*, and *Make Your Own Groceries*, in which

Continued on page 12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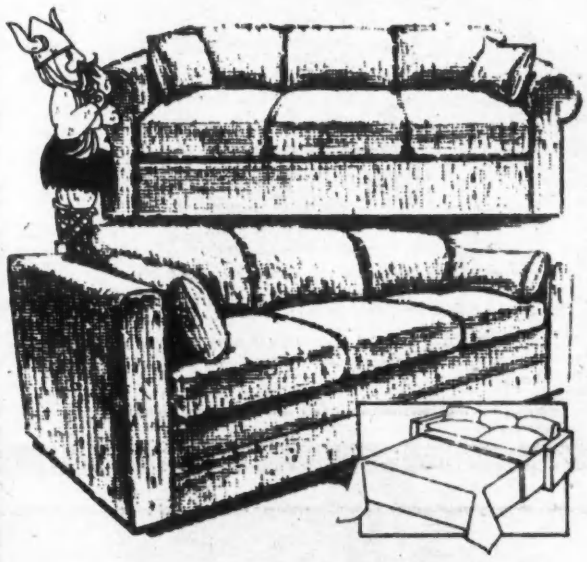

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Books

Continued from page 11

author Daphne Metaxas Hartwig gives step-by-step instructions on preparing everything from peanut butter to toothpaste. The health and medicine sections contain a diverse selection of self-care manuals for anyone suffering anything from past-partum depression to bursitis. *Relief from Pain* describes a technique involving the pressure of one finger in particular places for easing pain. *Marathon Mom* is written by a jogging mother of quadruplets who quite candidly states that she runs as much for her mental health as for her physical well-being and encourages housebound mothers to get out and run. Of course, you can choose from myriad owner's-manual-type health-education books.

The crafts section holds books that contain not only plans for houses for feathered friends, but also guidelines for building a home of your own (*Build It Better Yourself* is one example). A newcomer, at least to this coast, is *Build Your Own Hot Tub*, which may at least in some folks' eyes contain a necessary ingredient for survival in today's world.

In the sociology section is a hopeful new title, *The Longevity Factor — A Revolutionary System for Prolonging Your Life*, and placed rather nicely beside it, *Over 55 Is Not Illegal — A Resource Guide for Active Older People*. Think of it this way: if the present is too tough for you, you can always start planning ahead. ●

Stores

Continued from page 10

"one-stop shopping, get little personal service, *and* pay what can be considered "regular price," not a discounted price, for your merchandise.

Now, to be fair, Bloomingdale's is not switching to a K-Mart image; neither is Zayre in direct competition with Lord & Taylor. But as far as trends in the retail market go, there is a definite loosening of the definition between discount and better stores.

As everyone in the trade says, the bottom line is what's important, and the discounters have discovered that they can sell better merchandise at "better" prices and profit from doing so. The better stores have realized that they can get away with doing less for the individual customer on a service basis, and not necessarily have to discount their merchandise in order to get customers to patronize their stores.

The bottom line for us customers? Nothin' ain't cheap no more. ●

Energy

Continued from page 8

devices. "What this means," he says, "is that if you spend $3000 for a domestic passive-solar hot-water system, you can claim a 40-percent, or $1200, tax credit on your federal tax return." If you owe that amount in federal taxes, your solar hot-water heater cancels out your tax for that year. And should you owe less than $1200, the remainder of the credit carries over to the next year. "People look at it that the cost of energy will continue to go up — and the cost of solar heating systems will be going up, too," says MacFarlane. "People who are waiting for an economic breakthrough are kidding themselves. The technology already is ultrasimple."

The political and economic problems associated with energy, though, are far from simple, and

Continued on page 14

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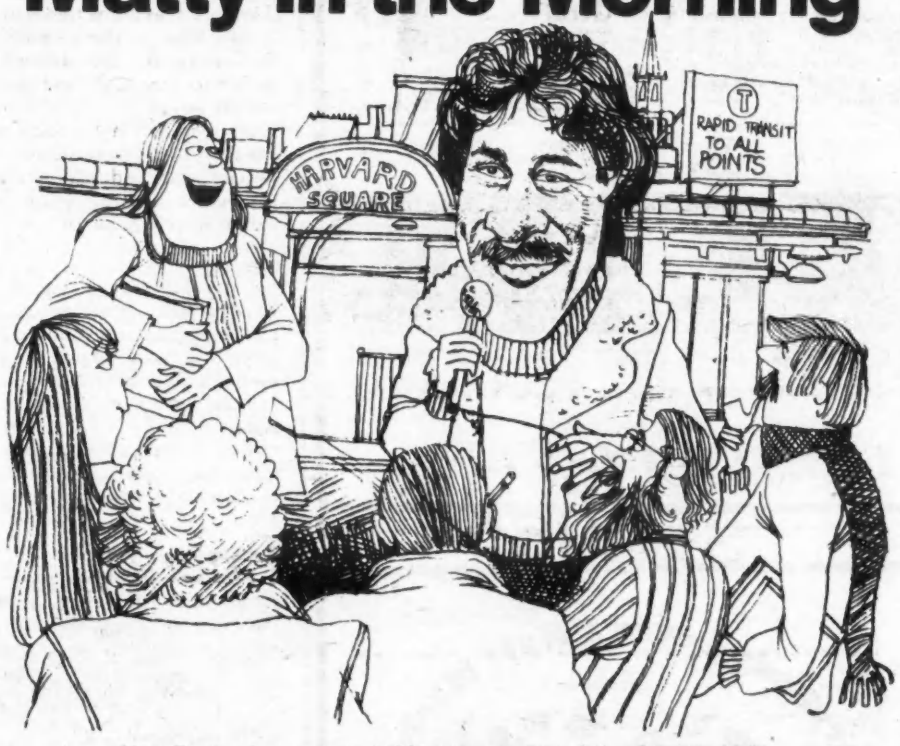

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Energy

Continued from page 12

what happens in 1981 depends to a large extent on whether rhetoric or imagination will prevail. In the long run, oil will become too expensive for everyone and will have to be replaced in our economy; meanwhile, the willingness to try novel approaches and to continue conserving energy whenever possible is the only reasonable way of coping. Claiming that Americans have a right to Middle Eastern oil will no longer do. The perception that New Englanders have so far been more ingenious than their national leaders in dealing with energy problems may be naive, but observation and numbers do seem to bear it out. "All this conservation is a profound change in our way of doing things," says John Tirman. "We've come a long way." Maybe this year we can go a little ways more. ●

Health

Continued from page 9

Greenberg notes in the December 25, 1980, issue of *New England Journal of Medicine*, since there are 7500 full-time staff members at the FDA it would appear to be a monumental task to unravel all that yarn.

Public health

Interest in Health Maintenance Organizations (HMOs) will continue because of the need to cut the cost of medical-care delivery. HMOs offer coverage of medical expenses through an annual premium for both hospital and out-patient care, there being no individual charge for these services. This is meant to discourage unnecessary medical procedures that the fee-for-service system might encourage, including unnecessary hospitalization. There will be an effort to abolish the health systems planning agencies. Here the federal government established regions throughout the country to coordinate health services and prevent duplication and over-expansion of hospitals and nursing homes. The concept of rationing of health care, the antithesis of early hopes for health care for all, will be a serious topic of discussion in 1981. The decision of Massachusetts General Hospital not to undertake a heart-transplantation service is an obvious first step in this direction.

Surgery

Since statistics indicate that we have trained a plethora of general surgeons, many younger surgeons will train and practice specialty fields, plastic surgery and vascular surgery in particular. It is hoped that the controversy surrounding the value, or lack of same, for a second opinion for elective surgery will be settled in 1981.

Technology

New developments occur so rapidly that it is difficult to keep informed at times; the acquisition of information seems to outpace the acquisition of wisdom. The continuing breakthrough in recombinant DNA procedures will remain the big news. Insulin produced in this manner is much more pure than that currently extracted from the pancreas of cattle and pigs. Interferon is another example. The hormone somastatin, discovered in 1971, originally required nearly a half-million sheep brains for extracting just five milligrams, whereas the same five milligrams can be grown in a two-gallon container of bacteria that has been "tricked" into producing a protein as it multiplies (all its relatives do the same). This technique will foster a whole new industry. A safer X-ray test to study blood vessels will become available — digital subtaction angiography. Instead of requiring a long tube pushed through

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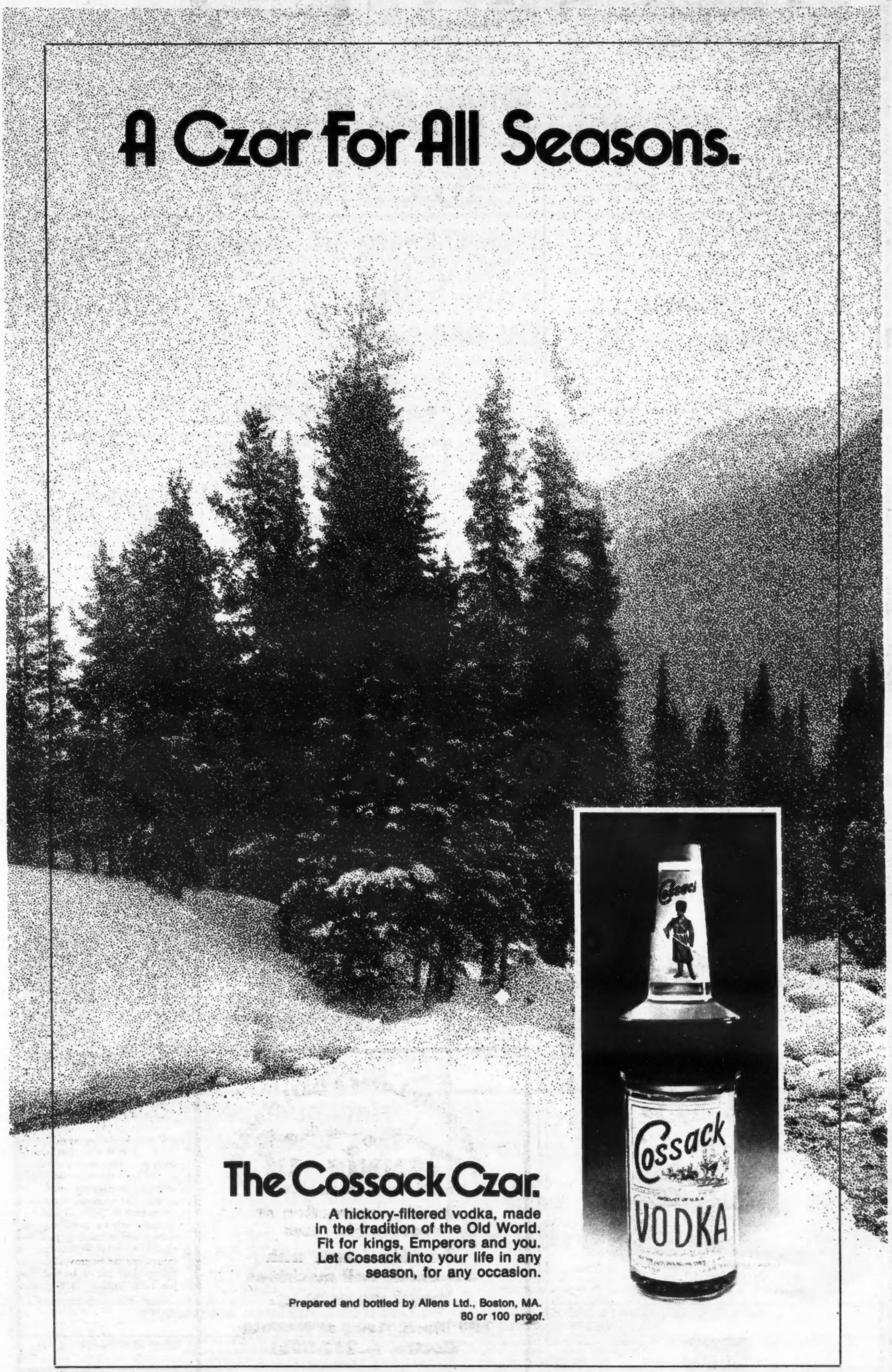
A Czar For All Seasons.



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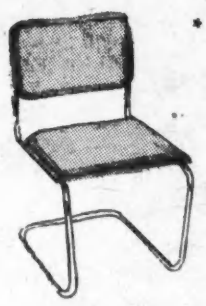

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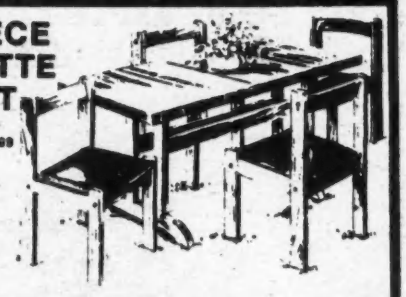

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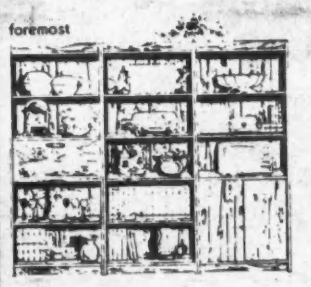

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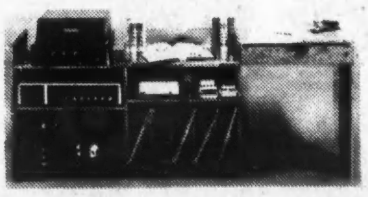

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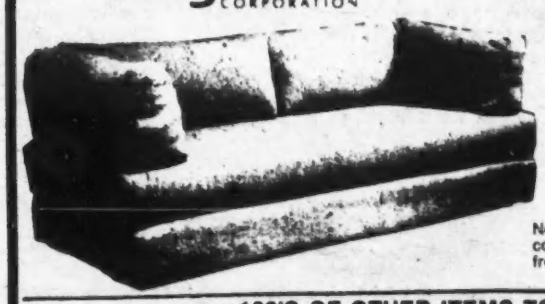

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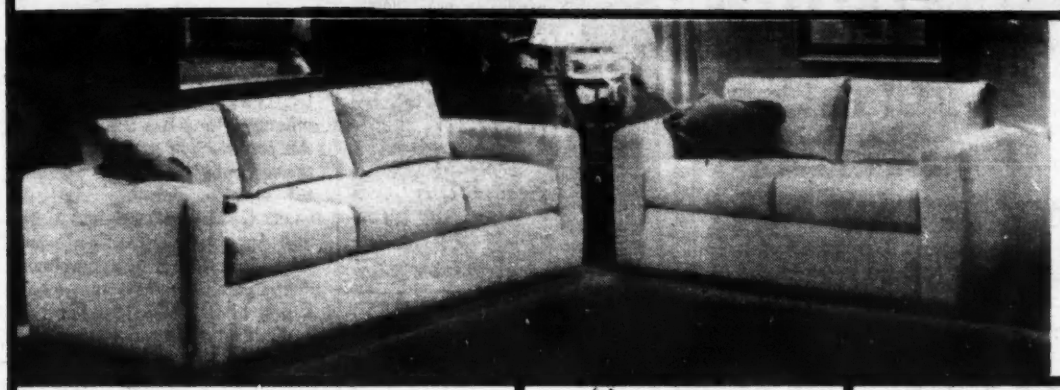

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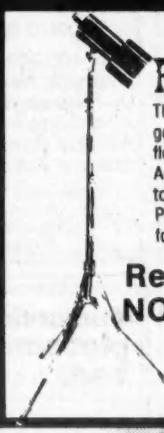

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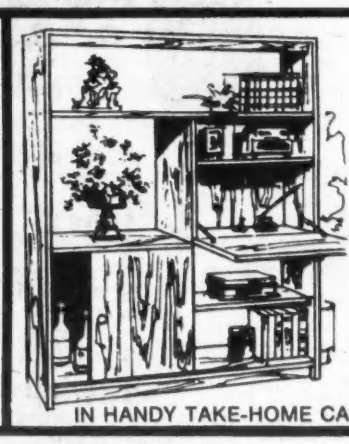

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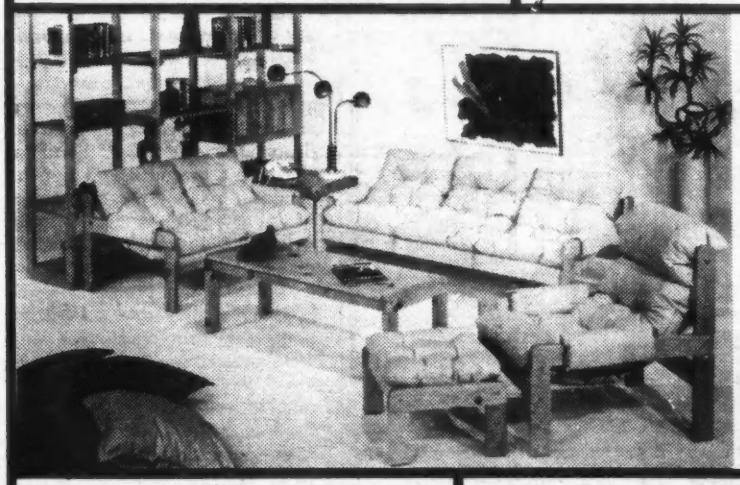

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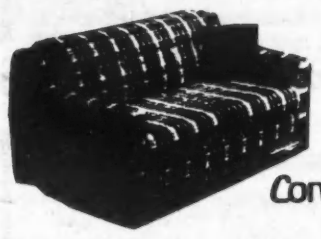

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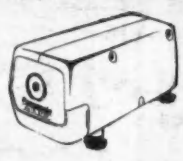

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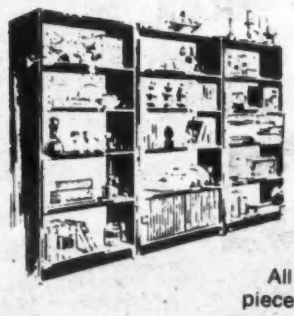

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Health

Continued from page 14

arteries to the area of concern so that a dye can be injected through it, this new technique works this way: dye is introduced into a vein by simple injection and the computer picks the dye up in various regions of the body and "cleans up" the resulting picture of blocked vessels, or bulging or bleeding arteries. CAT scanners will move out into smaller hospitals where their advantages will help them replace older and less reliable methods of study of the interiors of the brain, chest, and abdomen.

Nutrition

What to eat and what to avoid will continue to be controversial in 1981. Controversy exists whenever one has the luxury (or the problem) of making a choice, as well as when there is no proof for opposing points of view. Because we always have had a relative surplus of foodstuffs and since the science of nutrition hasn't delivered all the answers, we have a long history of interest and debate about diets and vitamins. At hand is a 1929 pamphlet by Dr. John Harvey Kellogg criticizing a study done on the Arctic explorer V. Stefanson, who ate nothing but red meat and tallow for one year without apparent ill effect. Kellogg was a vegetarian and would allow no meat to be served in his sanitarium in Battle Creek, Michigan. At the end of the pamphlet he quotes Rudolph Virchow, a famous 19th-century German pathologist: "The future belongs to the vegetarians."

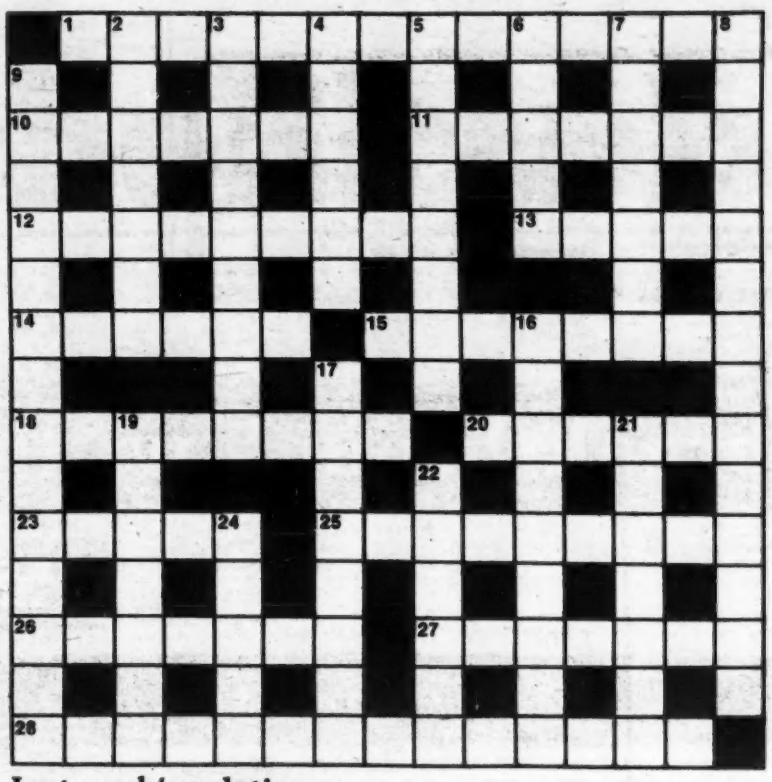
George Bernard Shaw is often used as a role model for vegetarians; their opponents often choose Winston Churchill, who was a beef-and-whiskey man, as their hero. The concept of "you are what you eat" is so popular that each year brings a new rash of diets which promise nirvana — and money in the bank for the author. A few come to mind: the Scarsdale medical diet, the Mayo Clinic diet, the grapefruit diet, the drinking man's diet, the "arthritis and common sense" diet (which advocated natural dietary oils to lubricate the joints), not to mention the proliferation of health-food stores without knowledgeable employees and diet medical centers. The problem is that all foods, like Gaul, can be divided into three parts: fats, carbohydrates, and proteins, and each division contains many subtypes and each person has a slightly different digestive tract. Therefore the effects of diet are difficult to measure, and it may take years before beneficial or untoward effects are noticeable.

To try to determine the connections between diet and, say, cancer of the colon, the epidemiologists study large population groups. They find that high-fat diets (such as those in the US) seem to be associated with relatively high rates of colon cancer. On the other hand, high-fiber diets (such as those common in Africa) are associated with a very low frequency of colon cancer. Others study the effect of high fat or fiber diet on animals, usually rats, and these studies seem to confirm the fat/cancer relationship. I say "seem to" because animal studies are not really the same as human studies, and African populations are different in all kinds of ways from North American ones. Nevertheless, many doctors and health-conscious people are avoiding red meats and are eating more poultry, fish, and fiber (fruits, vegetables, cereals) to lower cholesterol levels and perhaps avoid bowel cancer.

The trend certainly seems to be toward personal responsibility for good health, back to the advice given to us by our parents and grandparents — fresh air, exercise, hard work, and avoidance of alcohol, coffee, cigarettes, and unnecessary drugs. ●

Crossword

from the *London Sunday Times*



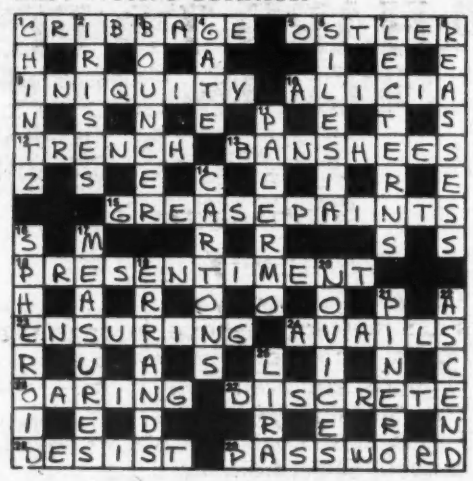
ACROSS

1 Invited to have a drink when qualified? (6,2,3,3)
10 Unwell, but at heart I intend going back. (7)
11 Opera made to run smoothly if produced back to front. (7)
12 Surprise for one who raises lid? (3-6)
13 Give satisfaction at lunchtime. (5)
14 Way out for headless woman. (6)
15 Defects of the first-rate in casts. (8)
18 As pretty as a wall covering. (8)
20 Though a primitive creature, I love an egghead bachelor. (6)
23 Start sleeping back to front in clubs. (5)
25 Means of weighing used by different trades around the city. (9)
26 Author low in gravity. (7)
27 Something worn for a close relationship. (7)
28 Time of year to hide the sun on the West, while there is something frozen on the street. (6,8)

DOWN

2 Learner who is possibly true to a mother. (7)
3 Standards maintained by a politician in a number of appointments. (4-5)
4 Making cubes, finished off with something sugary. (6)
5 What may secure dismissal and provide leisure time? (3-5)
6 Monster which helps to show why dragons exist. (5)
7 Toy of which everyone is in favour. (7)
8 American communist is chicken. (5,6,3)
9 An opening for a traitor to succeed with a party point. (8-6)
16 Might pall possibly although it is bright. (9)
17 Papers including period forecasts. (8)
19 The wrong pointer is what the body needs. (7)
21 Survive in the broken ice, being adaptable. (7)
22 Home for animals is not quite big enough for boy and girl. (6)
24 Shoot birds. (5)

Last week's solution



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JESUS CHRIST SUPERSTAR
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Auditions for the Boston Theater Group. Jan 17, 18, 24, 25, at 2 pm. 67 Newbury St. Boston. Call 395-4443

The Men's Chorale Of Boston will hold open rehearsals for all interested tenors, baratones and bassee Jan 12 & 19 6:30 pm at BU School For The Arts 855 Comm Ave Rm 75. Music for male voices, brass & percussion at the Trinity Church, Copley Square in March. Call 277-9803.

CAMBRIDGE REP
Still requires two actors for radio pilots Call 734-3149.

People's Theatre anounces auditions for Tennessee William's A Street Car Named Desire. Directed by Jane Armitage Auditions are Jan. 24 & 25th 10am-2pm. Please bring 2 contrasting modern 1 ½ min. pieces We are also looking for musicians singers actors for the minor roles. Actors for New Play Workshops will also be auditioned. There is no pay, no appointments neccesary.

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The Opera Company of Boston Dance Ensemble will hold auditions for the 1981 season. Paid positions. Saturday and Sunday, Jan. 24 and 25, 3 pm. The Opera House, 539 Washington St. Also needed: Jugglers & gymnasts. Contact: Stephan Driscoll, Dance Coordinator.

GETTING OUT
by Marsha Norman. Open call. Males-females 20's, Males-females 40's. Mon. Jan. 26, 7-10 pm. Suffolk U. Theater. 41 Temple St. Boston Mass.

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Accepting resumes, equity & non-equity, for 1981 season to include Norman's GETTING OUT, Gurney's MIDDLE AGES, Pellmeyer's AGNES OF GOD, and Feydeau's DON'T TRAPSE AROUND NAKED. Send resumes to 41 Temple St. Boston 02114.

THE SHADOW BOX
Open casting for male roles in Michael Christopher's play for March 13-15, Wellesley College Theatre. Call Director, Paul R. Barstow at 235-5895 for information about auditions.

DANCERS NEEDED
Need male & female dancers non-profit group now accepting new members. Call 1-687-8921 after 7to9pm daily call for audition ages 10junior 14up senior grp Need males badly Call now.

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Printwork - T.V. - Film - Fashion Shows.
Call 566-5901

CO-OP WAREHOUSE
Job openings for combined warehouse workers & buyers. Women encouraged. Please write: NEFCO: 129 Franklin St., Cambridge, MA 02139 for job description & application.

WORK FOR CHANGE
9 to 5, an organization of working women concerned with rights and respect on the job, is seeking community outreach workers/fund raisers. Get involved, work for change. Call 536-6003 after 3.

Phoenix
ADVERTISING PROOFREADER TRAFFIC COORDINATOR
THE BOSTON PHOENIX seeks person who is well-organized and especially good at detail to keep track of flow of ads between the sales dept. and the art dept., and to proof finished ads for spelling and completeness. Hours are early afternoon through late evening, Tuesday through Friday, totalling 40 hours/week. Apply or send resume to
Melissa T. Zemotel, The Boston Phoenix, 100 Mass. Ave. at Newbury Street, Boston, MA 02115

Phoenix
PROMOTION ADMIN. ASSISTANT TO NATIONAL SALES DIRECTOR
The Boston Phoenix seeks an administrative assistant to the National Sales Director. Must have excellent office skills and type 65 wpm. Duties will also include coordination of sales promotions. Should be very well-organized and be able to function well in a fast-paced environment. This is a challenging position for a self-starter. Send resume to:
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SEC'Y-ADMIN ASST
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WANTED-young energetic F for housekeeper & companion for slightly handicapped male. Room, board & salary. Call 536-6155 anytime and keep trying.

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THE BOSTON PHOENIX has an entry level opening in its expanding classified department. Applicants should type 45 wpm & have a good telephone manner. $150 wk to start. Some sales experience helpful. Excellent opportunity for growth. Please send resume or respond in person to **RICK KISONAK**, The Boston Phoenix, 367 Newbury St., 02115.

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Mr. Kennedy in Quincy 472-8515
Mr. Summer in Brockton 588-7432

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PAID VOLUNTEERS
Over 18 years in excell health to participate in medical research under medical supervision testing of new & existing pharmaceuticals. Good pay. Lodging and meals provided. For complete infor call 522-0303.

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for fabric & yarn store. Apply Beaconway Fabrics 47 Temple Pl Boston.

Photog sks F models 491-7532 eves

INNER CITY RECORDS/MMO
Seeking aggressive salesman to r New England area. Must have car, Full time position. Call V Horowitz at 800-223-9802

OFFICE PERSON-for woodworking business-answer phone, accts, recievables, payables, scheduling, etc. Years exp pref. Informal friendly atmos. Albany street Workshop 338-8011

ATTN FEMALES
Attr females wanted as escorts. Make your own hrs. Car nec. "Only attr need apply" Call 321-2246

ATTENTION SEWERS
Clothworks-A retail fabric shop-Needs full & part time sales help to staff Lexington & Belmont shops. Call Karen or Janet at 862-0303

WORK 1 HOUR OR 40
Use your home care skills to work with the elderly, children and the handicapped. Top pay & free training. Many full & part time openings.
Call 566-7901 International Homemakers 233 Harvard St., Brookline, MA

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WAAF
needs a bright, outgoing, and organized person whose strengths include creative problem solving & attention to details to head unique promotional venture. Approximately $200/wk. Send resume & letter to Steve Stockman, WAAF, 34 Mechanic St., Worcester, MA 01608. Call 752-5611 with questions. EOE M/F.

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PAID VOLUNTEERS
HEALTHY MEN OR WOMEN, 21 years or older for medical blood experiment. PAYS $85 or more for a few brief visits. For complete information call 735-6263

Volunteers needed to teach any worthwhile sub ect craft or skill at B.U. Free School. Classes run Feb.-April. Reply by Jan. 21. 353-3641 days or 783-3806, 787-9182 evenings.

Volunteer sales help urgently needed for Agassiz Museum Shop. Minimum time ½ day/wk. Call 495-2341.

PAID VOLUNTEERS
Healthy men or women, 21 years or older for medical blood experiment. Pays $85.00 or more for a few brief visits. For complete information call 735-6263.

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Send resume to **Somerville Youth Program, City Hall, 93 Highland Ave., Somerville, MA, 02143.** Atten: Outreach. For info. call **625-6600, ext. 224.**

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75 AMC Gremlin-Exc trans, no rust, dents, lots new stuff, rec'ds avail, Call Mike 492-6656 Or 725-2977 Best offer.

AMC JAVELIN 1973, restore or great parts. 267-6191, 262-4588 Eric.

1966 CADDY Coupe-maroon, wht int. Body & int in good cond. Needs a block. $400 or B.O. Wayne 321-1196, 273-3868, 272-6140 x143.

75 CAMARO-Blue body good, nice car, Adgents FM cass radio & spkrs alarm syst, 4brand new tires+ sno tires, new shocks & brakes 731-2200 950 Comm ave. Bost. $2500

1979 CHEVETTE- 4 spd, one owner, 23000mi, silver red vinyl interior, run new $3700 Call 595-1979.

68 CHEVY NOVA Blue, excellent condition, anew tires, $450. H as AM-FM cassette. 783-1904 Allston

71 CHEVY NOVA-auto 2dr,6 cyl, PS, reg gas, high mi, dependable 2nd car, $650 or BO Diana days 492-2777 x 4232

1979 CORVETTE black with oyster L82 4 speed air powered windows and more will trade. 1-995-8311.

1973 COMET

Excellent engine, body is good but has a little rust. Very reliable in hot, cold & wet weather. Tires in great shape, new transmission, muffler only two years old. 78,000 healthy miles! Asking $900 or best offer. Call 782-5436.

1976 DODGE DART-Exc cond, auto 4dr, small 318, gd gas milage, immac, cond inside & out. 55,000mi,$2150.876-3699.

71 FORD-Country Squire Ltd-Gd cond, runs, gd for parts, best offer Day-923-1711, eves 926-3157, Pete.

HORIZON TC-3

1979 front wheel drive, 4 speed power steering, power brakes, factory air conditioning, AM/FM stereo, velour interior, mag wheels, only 13,600 miles, remainder of 5 year warranty. Looks brand new. Best Offer. Call days 482-3325 evenings, 566-6152 or 469-0401

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1976 Lincoln Mark IV, rare Givenchy designer series-aqua blue metallic with white trim and a white landeau roof. Light blue velour interior with a wood-grain dash and every interior option, plus a Pioneer Supertuner AM/FM/Cassette deck with EPI Speakers. This car was ordered in 1976 with every possible option-bar none. This includes power sunroof, aure-track braking, cruise-control, chrome wheels with wide whitewalls, vanity mirrors with lights, etc. The car has been parked inside since it was new and could pass for a 1977 or 1978. Original cost was $17,700 asking price is $5,500 or make an offer. Call Bill eveings at 367-3242 — the car may be seen in Boston.

1967 MUSTANG

completely restored, tilt steering wheel, one of a kind, brand new bumpers, snows, auto trans, body perfect, a real classic, call 321-6275, $2500 or b.o.

62 OLDS F85Conv 225 cu in V8 body rough Runs well New tires and batt. Call 327-8006 Late nights or write box 8839 best offer.

1972 OLDS 98, ps, pb, pw, tilt steeringwheel, p trunk, ac, AM radio, exc running cond, $800 or bo. Call days.868-1200 ext 319, eves 787-1250. 5k.

76PLY-Arrow- 41K mi, auto 2dr hatchbck 4 cyl runs very well rebilt trans 36K Aamco reg maint 1 owner Call 899-4161 $2450 BO

PLYMOUTH-Horizon-1978, AM FM 4 sp htchbk, 4dr, 52000mi, new eng, $1000 Call 491-6751.

1973 PONTIAC-Le Mans Sports Coupe-exc cond, like new, very low miles, just painted, many new parts$3000 969-3974.

1979 PONTIAC Trans Am. AT, PS, PB, Showroom condition, only 17,000 mi. $6800 or best offer. 603-883-7575

74 PlYM Valiant AM/FM Air cond, pwr str, gd tires, gd engine Nds radiator, pwr str blt Some body wrk&bat Bst Offr Dave 783-0340

69 VALIENT-140,000 mi ac fm-am radio runs well asking $350 call 731-4525 or 734-1317.

HORIZON TC-3

1979 front wheel drive 4 speed power steering, power brakes, factory air conditioning, AM-FM stereo, velour interior, mag wheels, only 13,600 miles. Remainder of 5 year 50,000 mile warranty. Looks brand new. Best offer. Call days 482-3325, evenings 566-6152 or 469-0401

72 BUICK Skylark-exc running cond, AM FM console, some body wrk, 70,000mi, 2-dr, $600 call 828-1521 or 266-5648 .

FOREIGN

AUDI Fox 1974. 2 dr, 4 spd. Sun roof, completely rebuilt engine, great condition. Excellent gas mileage. Asking $1995 or BO. 851-5215.

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BMW 1978 320L Sierra beige sun roof cassette stereo 4spd 22000miles rust-proof 729-5797 eves

BMW-2002 76 4 spd, exc. cond. clean, maroon, sun roof, owned by mechanic. $5800. 759-4634. or Box 178 Bourne.

BMW! Alloy wheels (4) for your 2002 mounted with used Pirelli P3's $ 300 or BO 256-5045

1977 BMW 530I

Fully equipped, automatic, air cond., topaz metallic paint, Blaupunkt AM/FM stereo cassette, 65,000 well maintained miles. $8800. Call 484-2844 after 6.

1979CELICA SUPRA- with cloth interior, 5 spd, 24000 mi Loaded BO over $6800 595-1979.

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1972 TOYOTA Celica. Yellow, new clutch, 2nd engine has 38,-000 mi. Sun rf, AM-FM, 23 mpg, very good cond. $1750. 298-5606 eves.

74 TOYOTA Celica 4spd runs great, everything works, 25mpg reliable, am/fm cassette $1500 or BO Call Dan 787-4829

71 TOYOTA Corolla 2dr. sedan 70k miles. Auto trans, runs well, new brakes & batt. $695 Call eves 787-1307.

65 VW Bug newly rebil eng mech sound body fair gd econ $800 536-6812 or 861-6262.

1974 VW Beetle auto must sell good cond 30mpg am/fm stereo great bug $2100 or best offer 266-6227

70VW SQUARE BK

70 VW Squareback 60,000 mi. Exc. exterior. No rust great interior. Many extra parts $1600 or BO. 232-1341 in Brookline.

1970 VW-Bug w/rblt hi-perf eng new brakes, batt. Some rust, not pretty. $350 Call 241-7396

74 VW Bus- auto trans, 82,600 mi. Good running order, $1500. 655-8641 after 7 pm

1970 VW Hatchback, 66K miles, good condition, $900 or best offer. Call eves 963-8040.

1980 DEISEL RABBIT 4dr, 4 spd Michelins, hvy duty elec. system & heater. Under 4500 mi, poly-gly ct. Reasonable offers 244-6638

CHEVY Van 1979, 6,000 mi, customized, 8-cyl, radial tires, ps, pb, auto, AM-FM stereo cass, dinette sleeper, swivel Captain chairs, icebox & more. $7995 or bo. Call 646-5306.

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72 FORD-Van good mpg $1500. Call after 5pm weekdays. Very Dependable 242-1865

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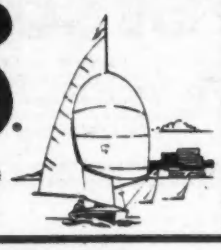

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1979 front wheel drive, 4 speed power steering, power brakes factory air conditioning, AM/FM stereo, velour interior, mag wheels, only 13,600 mi, remainder of 5 yr warranty. Looks brand new Best Offer Call days 482-3325 evenings, 566-6152 or 469-0401

Honda Mag Wheels. Make your Honda stand out in the croud. Your car will go faster & will be more economical. Cost $200 new, will sell for $75. John, 655-2584.

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Comfortable sofas & sofa beds in 1000 fabrics, many custom options. Firm support, quality cushions. CREATIVE COMFORT Allston, 254-0138

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BACK BAY, Park Drive- Huge 1bd easily used as a 2bd apt, nr Rose garden, excellent bldng, $365. Avail now & 2/1. Boston Common RE 267-6191, 262-4588.

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NEWBURY ST- Clean furn room for rent weekly. Kitchenette & private bath, $75/week. BACK BAY REALTY, 245 Newbury, 262-1650.

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We have apts for now & February . Studio, 1 & 2 beds. 262-4588, 267-6191 RE Students OK.

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FENS-2bd base. $325 232-0050.

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BEACON HILL-Mod 1 ½ bdrm wth lg eat-in kit, sep liv rm, Avail immed. $458 htd No fee. 783-2122

BOST-PARK DR-Studio, hrdwd firs, big wndws, opp prk, walk-in clos, quiet bldg $235+ eve 266-7001, day 1-662-9222 Jo

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NO LEASE!

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BOSTON REALTY ASSOCS. Our reputation is your protection. 1102 Comm. Ave, Boston. 277-5100.

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Symphony Hall. Museum of Fine Arts. Great deal, hard-to-find Studio $245. Huge 1bd $295. 2bd $350. All heated & clean. RE 262-4588.

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FURNISHED

BACK BAY- Everything included in the rent, $675 heated & fireplace 1 bedroom Newbury St, Boston Common RE 267-6191.

BOSTON REALTY ASSOCS. Our reputation is your protection. 1102 Comm. Ave, Boston. 277-5100.

1 BED $330

BACK BAY, Park Dr. Sunny & clean 1 bed $330, heat & hot water inc. Boston Common Realty: 267-6191.

All sizes & prices of apts available. Call the APARTMENT REFERENCE: 254-8585.

KENMORE SQ

BACK BAY- Huge 1 bed can easily be used as 2 bed, $430 heated, mod kitchen & bathroom. Elevator & laundry. Exc security. Boston Common Realty 267-6191.

Linden Realty. Clean well managed apts. 783-1024.

FIREPLACE

BACK BAY Beacon St, choice apt, excellent location, charming. $495 heated. BOSTON COMMON RE: 267-6191.

PARK DRIVE, FENWAY — near all schools. Studios, one & two bedroom apartments, students welcome. Avail now. $245-$475. Call 254-3500.

CHEAP APTS

All Sizes, all prices. 1348 Comm Ave. Call 232-0050.

Lg sunny studio w/seperate eat-in kit. Hdwd firs, bay wndws, gd closets, indry, well maint bldg. $270/mo BACK BAT REALTY 262-1650

NEWBURY ST.-Huge & sunny frnt 1bd, frpl, mod eat-in kit, spac closts, hdwd firs, skyline view $525/mo BACK BAY REALTY 262-1650

Home Locators- 4 yrs experience. 923-2000.

BACK BAY/PARK DR- 1bd $350. Also stu & 2bds. IVY REALTY 266-7290.

MOVING INTO A NEW APARTMENT?

MAN WITH VAN, REASONABLE; LRG TRK & 2 MEN; Service to N.Y. Lg or small. Call Charles River Movers: 332-7022 or 332-2446

BRI-Nce bright studio $255 739-2902

BRI- In house, newly renovated 3bdrm, avail now, $425 unheated. Call 783-1024.

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BRIGHTON-$rms in house Avail 2/¼1 Lg eat-in kit, tile bath $250 unheated 783-1024

BRI-Lg studio alcve $295 739-2902

Davis Realty. All sizes, all prices. Call 232-0050.

BRI-Bamnt 2bd porch $395 739-2902

BRI- In house luxury Studio, mod kitchen, d&d, frpl, hdwd firs, tile bath, great loc't, $380 htd. 783-1024.

Home Locators. 4 yrs experience. 923-2000.

BRIGHTON- Near BC. 1, 2, 3 bdrms & others, some in houses. Call COMM. PROPERTIES: 739-2625.

BACK BAY-Studio apartment! Lovely Beacon St. loft $320. Cozy frpl, plus many others. Lease or no lse. 864-4931 RE

Wilk & Welch. It's our business to know where the best deals are. So stop in & we'll find you what you need. 739-2902.

BACK BAY, PARK DRIVE & BRIGHTON

If it's available, we have it listed. Boston Common Realty, 425 Marlboro St, Back BAy, 267-6191, 1216 Comm Ave, Brighton, 566-2000.

'74 FIATSedan 58K mi, fnt whl dr, new clch tune-up runs well 20 mpg city $1350 327-8509, 421-5828 days.

1978 FIAT Brava, 4 door, 5 speed, sunroof, AM-FM cassette, very good cond, $3700. Call 536-9837.

1978FIAT-X19-4 speeds AM/FM radio low miles $4500 or best offer. Black & gold. Call 665-4586. After 6:30 call 603-893-4093

1978 FIAT 131 sedan. Puff cond, 26,000 mi, steran casette, 5 spd, rate by $3495. Call eves 969-9143.

'76 HONDA CVCC Wagon am-fm cass 66,000 mi gas miser 782-1577 keep trying.

77 HONDA Civic, exc running & body cond, 4 steel blted radials, 1 owner w all receipts, sun roof. Asking $3200 or bo. 3359692 Dave

HORIZON TC-3

1979 front wheel drive 4 speed power steering, power brakes, factory air conditioning. AM-FM stereo, velour interior, mag wheels, only 13,600 miles. Remainder of 5 yr 50,000 mile warranty. Looks brand new. Best offer. Call days 482-3325, evenings 566-6152 or 469-0401

1972 MAZDA 808 Wagon, 4 cyl, 4 spd, runs well, 25mpg, snows, orig owner, some rust. $750 or best offer. Call 643-0645 eves.

MERCEDES 250, 1971, 6 cyl, auto, a/c, leather, recently painted, top care & shape, $5500 or best offer, 696-6144.

1965 MERCEDES-220S-4dr 4spd on floor. Body fair, engine runs only on 5 cylinders. Excellent parts car. $300 or BO. Call evenings after 7 pm. Keep trying 484-3529.

73 PONTIAC-Venture-Looks rough & guzzles gas, but still runs OK $350 or B.O. To testdrive call Jon 262-4341 lv message

PORCHE FOR SALE

PORCHE 1965 (C) Cpe, excellent condition throughout. A bargain at $5500. Call 646-3319.

61 PORSCHE COUPE-Rebuilt engine & drive train, new tires & shocks. Interior in good cond. Extensive unibody rot. $2000. Call 283-0674 aft 6 pm.

PAMPERED

1978 SAAB Turbo black indoor garaged-4 new Perreli P6 racing tires Blaupunkt AM-FM cassette $8200 firm Days 247-2604 eves 437-1071

SUBARU-1974 DL4speed 75000miles runs excellent needs minor body work Great mpg&reliable Asking $1600 or BO Call 547-2992

1978 SUBARU GF, front wh dr, 29000 mi, AC, AM-FM, CB, $3700. 325-0714 eves & wkends.

78 VW ENGINE

Excellent running condition, sitting in a '67 body which needs more TLC than I can give. $500. Jim, 395-6930 7-9PM.

1971 VOLVO 142, exc cond, 48000 mi, auto trans, radial tires, new battery, $1800 or BO. Call eves 266-2705.

66 VOLVO wagon 122S. 158,000m. Excel run cond. Clean interior. Sound body, radials, much loved. $1400 or B/O Alice 522-7973

1972 VOLVO 142E-good mech, some rust. Low miles. Many new parts. $1500. 354-7862.

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it runs till it works.

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'76 HONDA CVCC 5 spd vy gd cond mich rads $2195 Dave 567-1598

'79 TOYOTA CORROLA GT deluxe Coupe 5spd white with custom striping am-fm sunrf $4600 or BO Call aft 6pm 289-8206.

1978 TOYOTA CORONA 4drs am-fm stereo 8 trck std 12,000 mi perf cond $4500 427-3435.

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VERY CONVNT.
BRIGHTON- 2 bed with charming fireplace, huge eat-in kitchen with pantry. Just painted, highly varnished floors, Only $450, Boston Common Realty 5662000.

BRIGHTON- Free ½ month rent frg 1bdrm apt, frshly pntd, in move-in cond, $310 inc ht & hot water. Call 783-1024.

Wilk & Welch. We have largest selection of houses, apts, apts in hses, & condos. 739-2902.

BRIGHTON-ALLSTON-Studios nr BU on T $275, 1bd newly painted, free prking $325, 2bd, no lease $425 BOSTON REALTY ASSOCs: 277-5100

Contemporary Upholstered Furniture: built to last a lifetime Easy to recover. Solid oak. CREATIVE COMFORT, Allston, 254-0138.

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BRI-Lux 2bd $480 739-2902

LOTS OF SUN
BRIGHTON- Very bright, great view, not a brick wall, nr T & stores & schools. Heat & hot water included. Only $275 heated. Boston Common Realty: 566-2000.

BRI- Lrg 2bd, $425. 232-0050.

GENERATION II
100s of Apartments available, all sizes, all prices. Call the Rental Hotline: 864-3200 RE

COZY ONE BED
BRIGHTON- Near Brookline-One bed in mod bldng nr T & stores, includes heat $310. BOSTON COMMON REALTY 566-2000.

BOSTON REALTY ASSOCS. will help you make the right move. 1102 Comm Ave, Boston. 277-5100.

NOW & 2/1
BRIGHTON- Many new listing studios, 1bds, 2bds & 3bds. Boston Common Realty, 1216 Comm Ave, Brighton. Check them out. 566-2000.

Boston Realty Assocs. All sizes, prices & selections. 1102 Comm. Ave, Boston. 277-5100.

BRI- Lrg bsmt 1bd $275. 232-0050.

BOSTON & Vicinity Apts. All sizes & prices available. GENERATION II RE: 864-3200.

BRI-5rm in house $450 739-2902

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Boston Realty Assocs. Furnished apts avail by IFR Furniture Rentals. 1102 Comm Ave, Boston. 277-5100.

1 BED IN HSE
BRIGHTON- Excellent Apt $350. BOSTON COMMON REALTY: 267-6191.

COPLEY SQ ASSOCS
Beautiful Boston & Back Bay Apts. Most sizes & prices. For more information, call 266-1042.

Linden Realty. Clean, well-managed apts. 783-1024.

MODERN 2 BED
BRIGHTON- Modern Apt, great kitchen, laundry & res supt. Heat incl, only $450. BOSTON COMMON REALTY 566-2000.

BRIGHTON NOW & 2/1
Listings Avail, Prime Location. Safe & Clean, many with Mod K&B, new paint. Stu & 1bd $255-$350. 2 & 3bdrms $450-$550. Bldngs & Houses. Boston Common RE: 267-6191.

SUPER VALUE!
BRIGHTON- Huge 3 bed can easily be used as 4 bed on Comm Ave, nr T, heat included, only $425. Boston Common Realty 566-2000.

BRI- Nr Cleveland Cir, 1bdrm in house, frplc, mod K&B, avail now, $375 htd. 783-1024.

BOSTON REALTY - Your Brighton Specialist! 1102 Comm. Ave, Boston. 277-5100.

BRI-3bd in house $475 739-2902

BRI- 2 & 3bds in hse $360 up 232-0050.

BRI-2bd sun room $425 739-2902

BRI-Spotless 1bd $325 739-2902

BRI- All sizes & prices available. GENERATION II RE: 864-3200.

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Let us Help. We have 100's of Homes & Apts. Very reasonable! Pets OK! Call Al, 864-4932

FOUR BED
BRIGHTON- Four bed $400 heated, Boston Common Realty: 566-2000.

Home Locators—Longest standing rental service. 923-2000.

BRI-BROOKLINE
Lg 1 bd can be used as small 2 bd - some eat-in-kitchen. Only $325 htd. Boston Common RE, 566-2000.

LEASE AND NO LEASE
BOSTON — Nr Symph Hall. Well maintained bldng, Sunny Stu $240. Lrg 1 bdrm $295. 2 bdrm just painted $350 Avail now & 2. Nr T & stores. Res supt. 262-4588 RE.

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NEWLY LISTED
BRIGHTON- Great Apts- Sunny & Clean, avail now & 2/1. BOSTON COMMON REALTY 566-2000.

Davis Realty. All sizes, all prices. Call 232-0050.

HUGE ONE BED
BRIGHTON- 1 bds that can be used as 2 beds, including heat & hot water, only $325, some include parking. Boston Common Realty 566-2000.

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"CALL US"
BRIGHTON- We have what you want. Studios, 1 bds & 2 bds, very desirable apts at very reasonable prices. Boston Common Realty: 566-2000.

BOSTON REALTY ASSOCS. The Real Estate People. Mastercharge & Visa accepted. 1102 Comm. Ave, Boston. 277-5100.

BROOKLINE-2br apt in charming Victorian house nr T heat inc pkg avail refs req $515/mo avail 3/1 566-6064.

BROOKLINE-Sunny lg 3&4 br apts in houses w frplcs, din rms & pkng. From $650 hted BOSTON REALTY ASSOCIATES 277-5100

BEST DEAL!
BRIGHTON- Avail now & 2/1 Exceptional 1bd, prime location, eat-in-kitchen, tile bath, new paint, $310 inc heat. Sensational value. Boston Common RE 566-2000

BRK- Lrg clean mod 1 & 2 bd. 232-0050.

ROSLINDALE-3br duplex, yrd, $295, mod garage, good area, Call Gordon 864-4931

SOMERVILLE-Lg Victorian 3rm, $300, ht pd, hdwd flrs, bay wndws, nr Trans. 864-4931 RE

W. SOM-6rm & pet OK. $370. Renovated, all new. Nr Trans. 864-4931 RE

SOMERVILLE-Bi-level $275. Utils inc. Yard, modernized, nr trans. Agent 864-4931.

SOMERVILLE-4 rm newly renovated $350/mo heated. 623-6795. Avail immed.

SOM- All sizes & prices available. GENERATION II RE: 864-3200.

7 BOSTON SO. END
W Brookline St. 3 bdrm, 1 bath, spiral stair, shutters, exposed brick, view of garden. 1400 sq. ft. Huge closets, hardwood floors, owner occ, $725. Call 247-1670.

S. END-Near Pru, renov 1 bdrm bow front, ww, all electric, roof deck, W&D, $439 avail 1/17 or 2/1. 247-2261 after 7 pm.

BOSTON- SO. END Lrg renovated 2bdrm w/ d&d, exp. brick, $500. Owner: 266-1042.

SO END-Wor sq 2 bdrm lux apt spectac bath kit hdwd fls heat util inc $495 Feb 1 262-8842

SOUTH END-$300 mo needs work Good space exc location heat & gas included You pay elec 247— 0018

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Phoenix Classified

by mail . . .

Please see the ad form on the last page

COMMERCIAL SPACE

OFFICE SPACE
BRIGHTON- Harvard & Commonwealth Ave very desirable office space, reasonable rent, great for tax preparer or accountant. Boston Common Realty 566-2000, Robert.

STORE FOR RENT
Good location, parking. In retail area. Reasonable rent, includes heat. Call Mr. Griffin, 254-2200. Available immediately

Home Locators. 4 yrs experience. 923-2000.

E. BOST-Option 2br, $275 ht paid, good area, want nice family, low deposits. 864-4931 RE

JP-Secluded 6rm, cozy fireplace $350. Low deposit, carpet, rustic decor, garage. 864-4931

MEDFORD-2br contemporary $300. Chef's kit, tile bath, yard, nr shops. 864-4931 RE

QUINCY-Private cape $325. 6 big rms, nice yard, new kitchen & bath 864-4931 RE

ROSLINDALE-3br duplex, yrd, $295, mod garage, good area, Call Gordon 864-4931.

SOMERVILLE-Bi-level $275. Utils inc. Yard, modernized, nr trans, Agent: 864-4931

WALTHAM-2 huge floors $450 3br, bi-level, mod bath, low deposit 864-4931 RE

WATERTOWN-Priv. duplex $400 nestled in trees, lg 5rm, equipped kitchen 864-4931 RE

Wilk & Welch. We have largest selection of houses, apts, apts in hses, & condos. 739-2900.

HOUSES FOR SALE

BRIGHTON-BC area. Prof cpl seek people 27+ to share huge elegant house on a hill. Two lg rms avail. Frpl, wash/dry, many extras. $200 mo. incl utils 782-0726

BRIGHTON-Looking for person pref female to join our semi-coop semi-veg home. No cigs. 140+ util. 783-1228 or 782-3384.

Linden Realty. Clean, well-managed apts. 783-1024.

BRIGHTON-2M seek resp musically tolerant M F 25+ for sunny 3 bdrm apt frshly paintd Near T $140+ utils 7 deposit Refs. 782-8123 after 6 pm

BRK- Sgl F to share spac hse close to T, no smoking, exc bamt crafts, reasonable rent, quiet neighborhood. 4 others. 277-4339.

CAMB ALLSTON- Our quiet roomy & sunny residential coophouse by Harvard stadium seeks nonsmoker petless women in 30's. We share leftist feminist perspectives and good friendships. 783-4808

N. CAMB- Mature, responsible housemate to share 5 rm hse with own bedrm & bathrm. $250 & utils. Call 864-7040.

PORTER SQ, CAMB- Nr T, M roommate wanted. $215/mo incl utils for private rm in lrg semi-communal Vict house, 628-5468.

LEXINGTON- F wntd, nice house friendly outdoor people. X-C skiing nearby. Green house, huge garden, sauna, frpl & dry basement for crafts. Very conv loc. $215/mo & utils. Call Bert 863-1656.

LYNN-SWAMPSCOTT-Line-Seeking two people to share 10 rm home beach area w GM No pets Gd trans 592-6494 Keep trying

MEDFORD-sunny spac 4br apt 2F seek M or F 20-30 Must love but not own animals friendly tidy stnd a must $145+ 396-8494

MEDFORD-2F for lg house 3M 2F ages 22-32 Fireplaces, garden, parking, Near T. 391-6705 (Keep trying)

MEDFORD- Room to rent in lrg Victorian house on bus line to Harvard & Lechmere. $105/mo. No smokers, pets. Ron, 483-9042.

Contemporary Upholstered Furniture: built to last a lifetime. Easy to recover. Solid oak. CREATIVE COMFORT, Allston, 254-0138.

NEPONSET ASHMONT-Single father needs help w rent & util Furnd 2 bdrm apt on T Share expenses excl area Good opp for student single mother or career woman Avail now Call eves 282-6913

NEWTON
2 F, 1 M seek 1M or F, no smoke, $150 incl parking & utils. Call 332-5805. Geoff.

NEWTON- Conveniently located 6rm house to share. $250 inc. all utils. Responsible F pref. 332-3573.

NEWTON-2M sk 1M or F shre hse nr bus, pkg, furn or unfurn. $140+ util 668-9027 Lv msage.

NEWTON-nd 1 or 2 rmts be EZ going, sane, resp & solvent. 2 rms-$230 or 1 rm-$155+ea. Prefer no cig, but flex. Aft or eve 244-6692.

DEDHAM- 22+ haemate respons indep person enjoys music, ideal loc to H'way & trans. Call 326-1843.

NEWTON CTR-Friendly semi-coop sks M 25+ for lg Vict w yrd & prkng, nr T No pets $180 + utils 964-5708.

NEWTONVILLE-avail 2/1 carpet fls fplc sk M or F plants pets fine $235/mo + util gas ht pkg 527-5487 aft 10pm.

NEWTON CNR-M or F to shr 8 rm house w 2 prof M. Cozy bdr. Ex. loc. Pking avail. Smoker OK. $150 + util. 244-6921 aft 6 pm

N. ANDOVER Hamate wntd for plsh new Colonial w gar 25 mi to Bos We are indep, congenial; nr pond Trail, ski etc. $200 863-2297 wd

PEMBROKE-seek 1 male to share new contemporary hse w same. Full furn wd priv rm. $200/mo util incl. Call 293-6404.

QUINCY-Waterfront home. Needs a G male 35+ $250 includes utilities Call 472-5576

20 MINUTES TO DOWNTOWN BOSTON
Prof M 31 seeks prof M or F to share charming 2 bedroom house located in residential neighborhood. Fplc ac off street pkg Plenty of storage space no pets please $190+ half util $40 avg per month 963-2340 before 11 pm.

SOUTH END-3M & 2F sk F 25+ to shre lge townhse. Conv location Nr T loosely Co-op $150 423-4353.

SOMERVILLE-Nr Porter Sq. F to join 2 M, 1F in coop house. Semi-veg, share meals & chores. W&D, $158 + u. 628-7769

SOM-Prof GF sks GF25+ to shr lg sunny 3br, porch, yrd, Near T Resp, neat, smkr, OK $180+utils 666-2420 eves

HIGH QUALITY Sofas & sofa beds that disassemble for moving. CREATIVE COMFORT 130 Brighton Ave, (near Comm Ave) Allston 254-0138.

SO. END- Diverse comfortable group (1M, 2Fs 30s) sks M 30+ to share spac charming townhse. Lrg rm, yard, $150+. Call 262-9319 eves.

STONEHAM- Prof seeking rmte to share lrge house. Frpl, hdwd flrs, screened porch, $250 inc heat. 662-0450.

WAKEFIELD-3 GWM 20-30 looking for 4th clean responsible mellow 246-2317 $125+ util

WALTHAM-Friendly, indep hse MF fire place, 1 ½ bath, dk rm, prkg avail immed. $130 a month + util + dnpmt. After 4 PM 891-5288.

WATERTOWN-2F to shre spac 2nd fl apt 6rms 3brs $135+ heat & util no smkrs pets nr T avail 2/1 Call 926-0520.

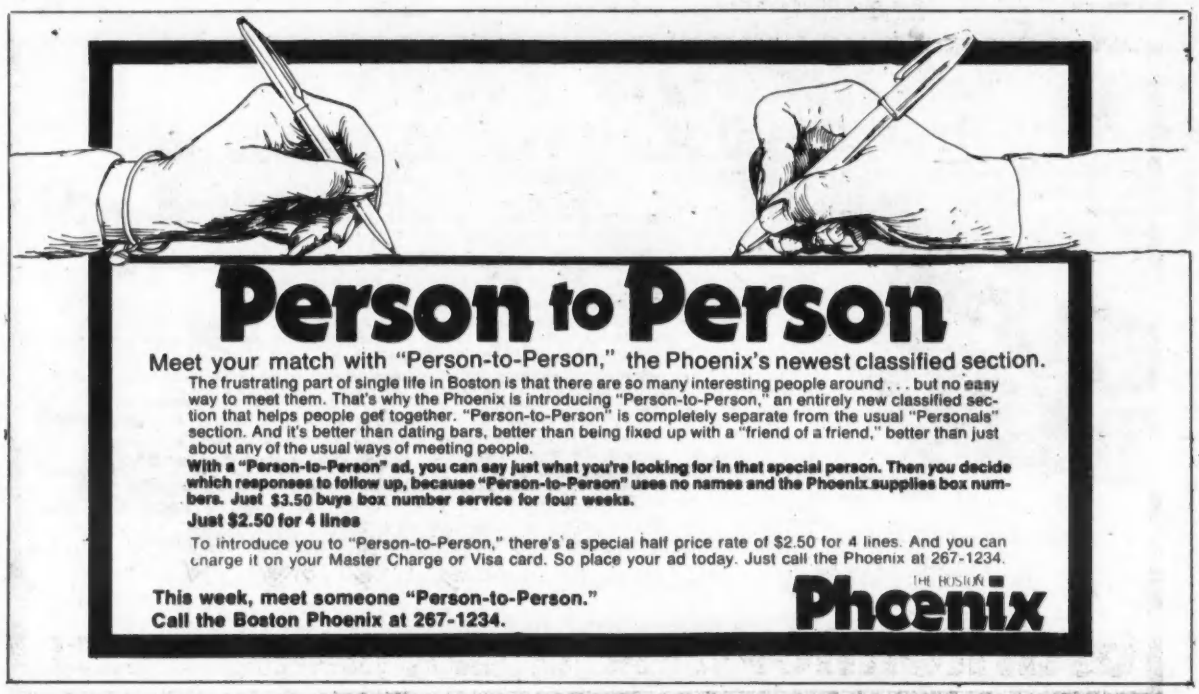
WATERTOWN-3 M, 2F sk indep. F 25+ for spacious friendly house w beautiful garden. Pkg, nr T. A sense of humor & desire to contribute will endear us. $108 + utils. Avail 2/1 924-0481

WATERTOWN-2 F (30) seek same. Non-smoker, veg, Jan 1. $100, no utilitl-0657 Half of house.

WELLESLEY- 6rm (3bdrm) English Tudor w/frplc shs M or F to fill house of 3. Workshop or Hobby space avail in outside shed. Nr 128, Pike, T & train. On privacy of 2+ acres. $200/mo 431-1326 or 776-7053.

WINCHESTER-lovely cliff top house shs M/F $140 mo + 2s mins -Boston fplc WD, nice yard: no cigs or pets call 729-1561

I'm looking for a F to share a house w a separate apt plse call me for more details wknds am is best Stan 442-9683.


Person to Person
Meet your match with "Person-to-Person," the Phoenix's newest classified section.
The frustrating part of single life in Boston is that there are so many interesting people around . . . but no easy way to meet them. That's why the Phoenix is introducing "Person-to-Person," an entirely new classified section that helps people get together. "Person-to-Person" is completely separate from the usual "Personals" section. And it's better than dating bars, better than being fixed up with a "friend of a friend," better than just about any of the usual ways of meeting people.
With a "Person-to-Person" ad, you can say just what you're looking for in that special person. Then you decide which responses to follow up, because "Person-to-Person" uses no names and the Phoenix supplies box numbers. Just $3.50 buys box number service for four weeks.
Just $2.50 for 4 lines
To introduce you to "Person-to-Person," there's a special half price rate of $2.50 for 4 lines. And you can charge it on your Master Charge or Visa card. So place your ad today. Just call the Phoenix at 267-1234.
This week, meet someone "Person-to-Person."
Call the Boston Phoenix at 267-1234.
THE BOSTON Phoenix

BRKLNE/BRI & BACK BAY Transient - We can provide short-term furnished housing at reasonable rates. References req'd. Boston Common RE: 566-2000.

APARTMENTS
BROOKLINE- BRIGHTON- BACK BAYCall the Providers, Boston Common Realty, 1216 Commonwealth Ave, Brighton. 425 Marlboro St, Boston. 566-2000, 267-6191.

BRK- Beautiful new luxury 1bdrm. w/w, d&d, a/c, pool, sauna, laundry, underground prkng. $635 inc everything but elect. Call Ms. Helfrich, 227-0810.

BRKLINE- All sizes & prices available. GENERATION II RE: 864-3200.

CAMB-Lovely small studio $160 redone & clean. 864-4931 RE

CAMB-Ground flr studio, mod K&B, Avail now $254 heated 783-1024

CAMBRIDGE-2br 1 ½ baths patio On Harvard St, Nr Cent&Harv Sq. Pets, Lease, Call after 7pm 497-0647

DORCHESTER-Inflation Fighters! 2br, yard for pet, ready $175. Lg 5rm, redone, garage $200. Cln 3br new kitchen $225 9-8 pm 864-4931 RE

DORCHESTER-SAVIN HILL Near U. Mass. & T 2 small rms w loft. Rent incl ht & all utils. $150. 479-4226, 361-3596

DORCHESTER-Savin Hill. Near U Mass & T. 4 lge rms & porch. $175. 479-4226, 361-3596

DORCHESTER-ASHMONT STA.-9 rooms, fireplace, nice floors, Avail Feb 1 $35-/mo. 436-8310 522-9610

E. BOS-REVERE-Studios $250! All very nice, inc utils, full kitchens & baths 864-4931 RE

JP- Entire floors of houses, all sizes & prices, some with no lease. JP ASSOCS: 522-5050.

JAM PL-3 bdrm house. Large eat in kit, mod bath, pkg, near T. $395/mo. 522-9030

JP- 5rm apt. 2, poss 3bdrms, mod K&B, quiet area close to T. $350/mo. Call Alan 522-9671.

J.P.-2 bdrm apt lg kitchen, yard, near T, $275 util. Call 522-1651.

JAMAICA PLAIN- Apts, all sizes & prices, avail. Some with no lease. JP ASSOCS: 522-5050.

MEDFORD-2br contemporary $300. Chef's kit, tile bath, yard, nr shops 864-4931 RE

MILTON-3rm apt full bath & kitchenette+ refridge all util inc off st pkg $350 696-1997 aft 6:30pm or 361-3688. immed occup

QUINCY-Private cape$325. 6 big rms, nice yard, new kitchen & bath 864-4931 RE

SOUTH END-Avail Feb 1 Lux 1bd rm exp brick walls wood flrs mod kit & bath quiet secure bldg Call eves 267-6790 $450 mo includes everything backyard & fireplace

BOSTON- South End, Large Studio, exp. brick, d/d, $320 inc. all utils. Call owner, 266-1042.

SO END $150 w/o util 600 sq ft gardn etc by piano fact prefer ovr 30 together joyful spirit into arts seriously Lee 267-9613.

SO. END, 1 bdrm garden apt, big closets, owner-occ. Exp brick, large windows, $300. 247-1670.

SO. END - 1bdrm Apt, diningrm, full kit, huge livingrm, owner-occ bldng, ww carpeting, close to T. $430 htd. 266-5971.

TEWKSBURY-Studio apt. Country living, good ondition, $185/mo ht incl. 1 mi from Rte 93. Avail Feb. 1. 851-5248.

WALTHAM-2huge floors, $450. 3br, bi-level, mod bath, low deposit. 864-4931 RE

WATERTOWN-Private duplex $400 nestled in trees, lg 5rm, equipped kitchen, 864-4931 RE

WATERTOWN-Lg sunny 2br condo Nr Sq, pub trans. Inc ht & prkng No pets $475 mo Call owner 527-5565

BRIGHTON-2br apt need to be rented by Feb 2. Lg rms, eat in kit, hrd wd flrs, on Comm ave, $450, ht inc 787-0810. eves

CAMBRIDGE-SOMERVILLE Line sunny 2br 2nd fl huge kitch prch $365+ Call 625-4701 7-10am.

DORCHESTER-3br sunny apt w study LR, dinrm lg kit 2 flrs quiet tree-lined nbrhd $450+ht utils 288-6713

DORCHESTER-Nr U Mass & red line 5spacious rms, new kit, cln bath, hrd flrs, frnt/r prches 739-2202x822

DORCHESTER-2 bdrm mod bath mod kit. formal dining room. $250 per month. 288-9533 or 825-8200. John.

N.U. - BERKLEE
We have apts for now & 2/81. Studios, 1 & 2 beds, good rents, students OK. 262-4588, 267-6191.

APTS. WANTED

Couple needs 1 br apt in hse Cambridge area. Pay up to $300 mo Will occupy immed. Call 8766832 ask for Jennie.

House wanted by responsible working couple with small dog. Will share with other couple. Garage required lease ok. References $200-400/mo range. 762-0088 leave message.

100-2000 sf available soon in co-op for tech/light assembly. Share expenses for cheap rent. 24 hour security and access. Parking, shipping receiving dock. Get on waiting list write: Tech Co-op, Box 381 Camb 02139.

SOUTH STATION Area Store Front apx 300 sq ' ideal for studio retail Good fl traf $170 inc heat 542-8360.

BOSTON-Professional office. 73 Tremont St. Available immediately. $200/mo. 742-9230.

PHOTO/ART STUDIO
complete w darkrms. 760 sq ft. Newly renov historic Charlestown bldg. Exposed brick, AC, security. $500 encl all util., pkg, choice of carpet 324-8972

HISTORIC CHASTWN
Avoid traffic jams. Every major hwy at drstp. 850 sq. ft. Newly renov bldg. Exposed brk, AC, security. $500 incl all util, pkg, carpet choice 324-8972

CONDOMINIUMS

CONDOMINIUM
&
Investment Properties
Brookline, Back Bay, Fens, Brighton, Allston.

Boston Common Realty

425 Marlborough St., Boston 267-6191, 353-1935

1216 Commonwealth Ave., Brighton 566-2000, 734-4018

HOUSES FOR RENT

BRI 2, 3 & 4bds, $350 & up. 232-0050.

N CAMB-2br, $485 ht paid! Yard for Rover, country kit, nr T, Call 9-8 864-4931 RE

TIRED OF IT ALL?
Let us Help. We have 100's of Homes & Apts, very reasonable. Pets OK! Call Al, 864-4932.

DORCHESTER-Inflation Fighters! 2br, yard for pet, Ready. $175. Lg 5rm redone, garage. $200. Cln 3br, new kitchen, $225. 9-8pm 864-4931 RE

CO-OWNER WANTED
EASTHAM, CAPE COD- 3bdrm beachfront furnished cottage, bayside, superb views & beach. Present co-owner must sell. Asking $31,500. Shared planning for vacation & rental use. Write Box 8209, 367 Newbury St, Boston 02115.

Boston Realty Assocs. We just don't show your house, we show it off. 1102 Comm Ave, Boston. 277-5100.

NEWTON Victorian 2 famly gd loc. conv to transp, schools & parks $92500 Call 969-3161

Home Locators- 4 yrs experience 923-2000

VT. PROPERTY
in Northern Vt, spacious 7-room house attached to store. 15,000. 628-0619 or 802-864-7306.

HOUSEMATES

ALLSTON
Mature, responsible employed female 24+ needed to complete 6 person male/female/cat household. No phanatics. No more pets. Reasonable rent. Call 254-5774.

Linden Realty. Clean well managed apts. 783-1024.

ARLINGTN-3M-F to shr lg comfy semi-coop veggie hse w 1F&dog no smok or pets nrT yrd prkng Feb1 $140+ 646-4767.

Davis Realty. All sizes, all prices. Call 232-0050.

ARLINGTON- Prof or Grad Student Roommate(s). View of Boston, frplc, garden, prkng, laundry. Call 646-6979 PMs.

BEDFORD-2 M 7 1 F seek F or neat M for house Rent is $135 + ht. No more pets. Call 275-1926 days.

BELMONT-GM 5rms pkg, 1 blk T, quiet sunny, to shre w 1GM 32, scientist. $210 mo+ heat, utils 253-7955 weekdays am.

BSTN Cpl nonracist sexist sks sme or 2 sngls to sk share grtr Boston apt or ur hse veg no drugs cigs OK 734-8724 keep trying

BOSTON-writer's perfect in town part time priv home. Stereo sauna patio f/p etc ideal for weary commuter st pkg 1 bk Arlington T rent negot refs lv mess 451-0645.

BRIGHTON-SF 2M seeking 1M 27+ to share lg house. Lge bedrm w sun porch, parking, wtd. $125 + 783-3156

BRIGHTON 1F 1M needed for 4 bdrm house near Oak Sq. Close to T. Call Charlie at 567-6583 Mon-Fri 9-5. $120 + utilities.

Davis Realty. All sizes, all prices. Call 232-0050

CANTON-M/F 20-30 to shr 3br home semi-furn, yrd&grden spce, friendly atmos. 20min frm Bos, Smoke OK $150+utils after 5 828-7032 No pets

Wilk & Welch. We have the largest selection of houses, apts, apts in hses, & condos. 739-2902.

CHESTNUT HILL-Non-smoking F rmmt wanted Feb 1. Must have car. $175 plus elec. Call 323-7301 after 7PM and weekends.

DEDHAM CTR
20-30 yr old male for 4 bdr house nr Dedham Ctr Conven to trans $ shopping $135 mo + utils 326-2834

DORCHESTER-best sec. 2GM, 20's 30's sk hsmte 4 sun spac 12rm Vict, pkg grdn pvcy conv loc Red line, $160 incl util. 288-4888.

DOR-2 Prof F seek 2 responsible adults 30-60 for indep friendly hse. Share good talk, some meal. No drugs, cig, cats. Lg yd, pkg nr T. Call and we'll talk. 524-0849, 661-7722 $200 + util.

Wilk & Welch. We have largest selection of apts, houses, apts in hses, & condos. 739-2900.

DOVER-SHERBORN GWM seeks 3GM to share 9Rm Country Home $225 incl util, must be reliable. Not a sex ad. Vry beautiful to see. Box 9395.

FRANKLIN-To share 6 rm home w prof 27 y.o. GWM $175 mo. inc utilities. Call after 5 528-7219

Home Locators. 4 yrs experience. 923-2000.

HANOVER-Sane person 2 share home w/prof GWM 28. Min 2 rt 3, nice setting. Own rm full facilities $190/mo 826-9292

JAMAICA PLAIN-Sunny room in house on quiet, tree lined street near T, $115+ utilities Avail 2/1 524-0502

JP-3M 1F seek 1F 24+ ind lvg sit 2 flrs 5 bdrms yard&porch NrT&pond $140+ ht & util sec dep req Call bet5-8 524-4542

JAMAICA PLAIN
3 Grad stdnts (2M&1F) seek 1F to share lovely 4bdrm house nr pond & arboretum Frplc, dshwshr, porch, & prking Friendly atmosphere Avail now $150 Call 522-1911

Comfortable sofas & sofa beds in 1000 fabrics, many custom options. Firm support, quality cushions. CREATIVE COMFORT Allston, 254-0138

JP- Entire floors of houses, all sizes & prices, some with no lease. JP ASSOCS: 522-5050.

JAMAICA PLAIN 2 bdrm 6rm apt porches garage nr T & Jam Way $155 /mo + util grad stu or prof 524-7094 George.

L ve free in the country and help a minority family with household chores a few hours a day You will receive your own private room & bath, tv, cooking privileges. Must be willing to become part of the family & help with the farm animals and attending the wood fire. Ideal for a person who is retired and has an income. No racists please Write PO Box 2342 Fitchburg Ma 01420

Socialist/feminist activists w th child desire emotionally/politically supportive house committed to shared parenting for Mar or Apr. 2962 4th, Boulder Co. 80302 303-449-0057

CAMBRIDGEPORT-wantd M or F for progressive semi-veg hsehld avail immed Good folks & gd location 876-0266.

Nr Tufts Housemate wanted to share with 1M 1F grad students starting Feb. Pref non-smoker, veggie, clean. Ask for Carl or Audry 623-8378

LAND

INFLATION HEDGE
Buy Land: $3900
Low Down Payment
See this beautiful parcel of land. Over 30,000 sq. feet in size, beautifully wooded. Ready to build on. Can be purchased with low down payment. Bank financing on the balance. Located only one hour west of Boston, via Route 2. For info. & appointment call **PATTEN REALTY CORP., 802-257-4347**, evenings. Weekends call **7362.**

WASHINGTON, ME.-20 wooded acres bordered by pastures on unpvd rd, nr Rt. 105. Idyllic. $12,-000. 298-5606 eves

PARKING SPACES

In Cleveland Circle. Parking Space $35/mo. 469-2865.

ROOMMATES

Looking For A Roommate? Matching Room-Mates, Inc.
1st & most experienced Room-mate service. 16 years serving the public.
734-6469
734-6484
251 Harvard St.
Brookline (Coolidge Corner)
02146

ALLSTON-(South) Lg private room. Share kit 1 ½ baths & laundry $135/mo. Includes heat, phone, utilities 254-3178

ALLSTON-Union Sq. F wanted to share nice 2 bdrm , T vry conv $200 htd Avail now I am a student, 22 Ann 254-5207

ALLSTON-roommate wanted 3 bdrm apt. Feb-Sept. $125 + util. No pets. Cigs OK. Call 782-4481 No calls Monday.

ALLSTON-Working adult for 3 bdrm duplx in res. area. Garage, yd, porch, + more. 10 min to bus. $175 + util 782-8922

ARLINGTON-Prof F, 26, sks non-smk F prof/grad stud 25 to shr 2 bdrm apt, porch, pkg, conv T. $227 - Avail 2/1. Barbara, days 727-6274, nites 646-4243.

ARL-F 25+ toshare home w 1 other. Lovely duplex, own bdrm, plus work/study space. Quiet street w woods & birds No pets or smkers $225+ 641-0180 after 7 & weekends.

ARL- Prof F/M 25+ to shr lg sunny 2 bdrm apt nr T Pref Vegn-smkerquiet w sense of humor $192+ Please call 646-6404 pm

BACK BAY-M or F non smkr wntd for lg rm in sunny 3br tnhse w frpl, hdwd flrs. $225 ht hw inc 2/1 eves 266-9179.

BACK BAY COND
Liberal profess wanted for rm in contemo beaut condo $250 Cass Elyse Days-357-8677/eves 536-3564

BELMONT-2F sk 3rd to shre half house nr T. Own rm pking fp sm garden dw washing. no smkrs or pets. $141+ 489-0024 eves.

BELMONT-Tired of noisy, dingy quarters? Move up to a pleasant, spacious duplex with hardwood floors, fireplace and your own large bedroom in a quiet neighborhood near T. (15 min to Harvard Sq). We're 2 MIT men seeking person to replace a woman who bought a condo. $141 + heat + utils. Call Topher or Bill evenings 484-9566. No smokers or pets, please.

BOSTON-F roomate for studio heat gas elec food includ $50 a month share bath 247-2685.

BOSTON-2F, 24, 1M 25 lkg for M or F rmte for a well kept, low cost downtown apt. 451-0125.

BOSTON- M/F grad Stu or prof to share 2bdrm apt 5 min walk from BU & Kenmore. $200 inc ht & hot water. 437-9306 5-6PM or late

Davis Realty. All sizes, all prices. Call 232-0050.

BOSTON-2rms in writer's priv home 1 blck from Arlington T at pkg sauna patio w/w w/d fine kit $40/55 per week inc utils perf G prof/stu refs sec lv mess. 451-0645.

BOSTON-F rmte wanted 23-28 3 bedroom apt behind Pru $170 call 267-9218 af 9:00 426-0369 1:00-6:00.

BOSTON 2F seek neat resp. M/F for apt near BU schools stores T. $133/mo incl hthw 536-2704 Vicki or Nancy. Keep trying.

BOSTON-GWM,easy-going,34,seeks compatible roommate,18-23, to share one bedroom by the Pru. Call til 11pm Greg 267-7422.

BOSTON-Off Prk Dr.-2 stdnts need 3rd rmmate for 2bdrm apt for 1/1 $140mo.+ elec. Have cat Laura or Meryl 267-3662

BOSTON- M or F rmte to share spac luxury 2bdrm Waterfront area apt. Must be prof person 30 yrs +. Avail 2/1. Rent $350+. Call Barbara at 367-8600 days & 367-2437 after 6PM.

BOSTON-Back Bay, 1F rmte to share beautiful studio. Nr T, laund, mkt. Only $162/mo-immed occup-perfect for student. Call 247-3020.

BOSTON-Wk F sks same to share spac 2bdrm-hrwd fls, exp brk, dw, disp, sun lge kit, qt, gd loc bhnd Hanc-ck Bldg $250-300. 266-4014.

BRIGHTON-2 female students seek same. Own room in apartment, close to T & shops. Also w/d in bldg. Call now at 739-5624.

Roommate needed for 3bdrm apt on Comm Ave, Brighton, near BU. Male or female, sunny room, nice kitchen & bath. 566-7309.

BRIGHTON-F 23+ wntd for lg 3br apt nr Clev Circ $220/mo incl ht No more pets, please. Avail 12/19 call 566-3270 eve.

BRIGHTON-group hse sks 5th must be non-smkr 24+ M or F $100 + util Call 787-4317.

BRIGHTON-rmmate needed immed. My 2 cats & I are looking for a prof person to shre 2 bdrm apt Close to T $220+ util & depst 969-0100 X 4289 lv name & no

BRIGHTON-huge beautiful 3b-drm apt lr den w/fp laund park on MBTA Need one roomate for Feb. 1 Sandy or Beth 782-7944

Looking for an apt? Call Generation II RE: 864-3200. You've tried the rest, now call the Best!

BRI-Comm ave Resp , mature M/F to shr lg sunny 3bdrm apt. $158 P/M+ utils Steve 277-8620 anytime Leave message

BRI-neat resp F rmtes to share 3br ideal location quiet safe neighborhood. $125+ utils deposit call 782-4177.

BRi prof M 28 nds 1 prof M/F to shr lg sunny 2bd apt quiet area nr BC grn ln $237/mo inc ht call eves Dvid 782-0472.

CENTRAL SQ. Sublet independant but friendly rmmte needed immediately to share 3 br apt off Pearl w 1M1F $180 ht incl eves 661-6274

CAMBRIDGE,Central Square;2M 28 & 30 seek respnsble F 24+ non smkr 4 indpndnt hshld$103 ht inc 661-9497 to 9pm Dave, Nick.

CAMBRIDGE, F 25+ to share attr 6rm apt with F grad student Rent+ util + phone is $250 /mo Bus parking shopping 628-2378.

CAMBRIDGE-Fresh Pond area. Rmte wanted to share lg 2 bdrm apt off Huron. Exc cond lg yd porch 1 block to T & stores 20 min walk to Hvd Sq. $183+ 8-5 864-3167 or 646-3395

CAMB- M 28 & M 36 seek responsible working M/F. Share 3bdrm Townhouse nr Harvard Sq. $230 inc utils, frplc, 2 baths, d&d, a/c, nr T. Straight, no pets. Pat, 547-5459

CAMB- M/F rmte wanted Lg sunny br in house w/bckyard, near Hvd Sq. Feb 1. $178 incl utils. 492-8870. Evenings.

CAMBRIDGE-Fresh Pond 2F sk 3rd F for sunny apt No cigs 27+ friendly people desiring a cohesive hse $135+ 354-6278.

CAMBRIDGE-Central Square, 3M, 1F 21-23 seek 1F. $120/mo ht incl. 492-0904 after 6PM.

N CAMB-Prof F 25+ to shr 2 bdrm apt. 2 porch, nr bus. Non smok pref. $170 + gas. Call eve & wknd 876-1939 Nice area.

JAMAICA PLAIN-available immed. Roommate wanted large apt, sauna, woodstoves, gas heat, close to T. $140+ utilities. 522-8485

JAMAICA PLAIN-rmte needed to shre spacious 4br hse w 2M 1F sauna fplc nr T etc. $137.50 + util 522-6723.

Apartment Hunting. Call THE APARTMENT REFERENCE: 254-8585.

JP- Entire floors of houses, all sizes & prices, some with no lease. JP ASSOCS: 522-5050.

JP Need 3rd rmmate to shr 3br apt w 2GM. Conv to T. $125mo. + utils Call Roger or Paul at 522-5961

JP-2GWM respns & sane lkng f0r nce GWM 2 cmplte 9 rm hse , on T , own rm, nr shops, pref quiet n-smker, 25-35 Rent $190 + util Call 524-0108 Pls serious only Nota sex ad Avail 3/1

LEXINGTON-M/F to shr my 2 bdrm apt, neat & cln a must, resp for own fd/mls, must like dogs. Prvte prkng. $200+ util aft 6:30 Kay 863-1997.

LYNN-mature, prof gent seeks woman 35+ to share 2bdrm apt. 20 min bus to Boston. 10 min jog to ocean. Small pets, cigs OK. $150 inc tel/util. 581-3467 lv message w answr ser if nec.

LYNN-SWAMPSCOTT-nr beach F 28 F 25 sk 3rd person lge hse 2 fplc 3baths cent ac $280 599-1448 eves .

Contemporary Upholstered Furniture: built to last a lifetime. Easy to recover. Solid oak. CREATIVE COMFORT Allston 254-0138.

NEWTON F rm 30+ n smk 6 rm to share fp wd woodsy home place of retreat + celebration 230 + util Feb 1 call 964-3981 am

NEWTON - Nr T, sunny rms, share bath & kitchen, parking available, $55/week. 965-1058. fully furn.

NEWT COR-F 23+ for comfortbl sunny 2br apt nr bus stores. No smkers $167.50 inc ht Tina 332-5621 aft 6pm

NORWOOD- Rmte wanted to share 2bdrm apt. F non-smoker 25-35, $220/mo. Call 769-4854. After 5PM.

Linden Realty. Clean well managed apts. 783-1024.

NORWOOD- A straight non-smoking prof M looking for same to share 2bdrm twnhse. Pool, tennis, central air. $185+. 762-3067.

BOSTON-N END. Prof F seeks compatable person 26+ to share spacious 2 bdrm apt. Rent $197.50 incl util. 367-6419 Sun-Thurs eves after 6.

PEABODY-F roommate to share 2 bdrm townhouse. 532-4232.

Home Locators—Longest standing rental service. 923-2000.

REVERE-wntd. Roommate to share 6 room apt nr T. $175 heat & utils incl. Call 284-4150.

STONEHAM-respons rmmate wnted to shre attr 3br apt w 2M late 20sinto music Xcntry ski & eating well$175 htd 438-3575 eves

STONEHAM-M to share 4br house w other males located on B&M line Studnts or profs, $160 mo inc util No drgs 665-6818. E.S.

WALTHAM- M or F to share 4br nice big apt w fplc friendly $127 mo + util 23+ ask for Mike 893-3240.

WATERTOWN-Seek resp neat quiet prof M/F n-smkr to shr sunny 2nd flr apt nr T & Cambridge $220 inc ht/hw prkng 924-4956

WATERTOWN. Professional, non-smoking, independent housemate wntd for lrge house near pub. transp. $250 incl util. 923-1914.

Wat-F rmmate wanted to shr 6rm apt, nr trans, has prkng, must like dogs $175+utils 926-6971 Avail immed.

WATERTOWN-F grad stdnt or prof 23+ to rent sm bdrm in 6rm apt. Modrn kit bath hdwd flrs, quiet, bsmnt gar yd, T, no smke, no pets. Avail immd $113+ 491-3071 eves.

WATERTOWN-Indep M 26 sks M/F to share 2br apt nr sq. & T. Lge kit $107.50+ utils Please call 924-2893 Available 2-1-81

WATERTOWN- want 4th GM for homey 9rm hse neat 2 T's No smokers No pets No: a sex ad Rent $163 + ht utils Call 923-2480.

WOBURN- Rmte straight non-smoker to help find & rent 2bdrm apt Woburn area $200 tops. No nuts or parties, 28-40. 245-6610.

WINCHESTER-M or F wntd to shre beaut 3br duplex for 2/1 ww dd ht ht wtr $208/mo must see 729-0666 eves.

Loft share community living or studio. Large performing working area dancefloor musicians artists Red 426-6855.

M 28 seeking resp person to shr apt in Med or Malden. If you have need of a rmmt or want to move to Med. Mal. call 787-9317.

GWM sks GWM 18-25 to share home with rent $25 week Call 933-7094

Female non smoker seeking to share 2 bdrm apt in Quincy near T. Also will look on N. Shore nr. T. Eves & wknd 471-3870

M 32 seeks same 21-30 for rmmte. $150/mo plus utilities. First floor of a three family home. Conveniently located to the T and shopping. No pets or drugs. Must be financially responsible and have a steady job. Call Bruce (only) 325-4340 for details. After 5 pm.

ACTON-2br apt $175+ ½ util 493-3524 days 263-7182 eves.

ALLSTON-F rmmate needed. $130 heated. Call after 6 254-6194.

ARLINGTON HIGHTS- 1M sks 1 M or F for beautiful 2 bdrm duplex. Lg frpl living rm, modern K & B, parking, cats OK. Avail 2/1 $225 + utils. 646-9204. Kevin.

BROCKTON-M or F roommates wanted to share nice single home in excellent setting. References required. $225/mo. Call 588-9042

BRKLN/BRI 1 rmt wanted to share lo sunny 4 bdrm apt. nr T stories 143.75/mo ht inc 232-1834.

BROOKLINE-1F 24+ for 3br apt w 2F grad students. No pets non smoker $200 inc heat 232-9491.

CAMBRIDGE FRESH POND
2 Women 1 Man seek M or F 30+ to share independent but supportive household. Spacious house with fireplace, sunporch & piano. Non-smoker, no pets. $175 including heat. 492-2298 evenings.

JP-1 vegetarian, no cigs, shr 5rm apt Avail now. $87 mo+utils pref studnt or quiet types David 522-9786

MALDEN-M or F to shre 2br twnhse condo, pool & tennis w 26 yo prof $225 call Steve 321-7357.

MEDFORD-F25+ to shr nice 2br apt w same House roomy vry conv to dwntwn etc $127 avail 2/1 395-5081 aft 9:30 or wknds

MISSION HILL-2Fs sk 1 quiet but humorous rmte smkr stk no pets spacious apt $100+ util 445-1775 aft 1.

Responsible non-smoking F 20-25 pref vegetarian to share 2b-drm apt between Harvard & Central Sq. Call eves & wkends 6614034.

ROSLINDALE-1M sks 1 M or cpl 24+ to share beautful sunny apt in res. area. Near T and Arboretum. 5 spacious rms 2 bths firepl quiet. Call Chriss 254-6767 7-10 pm M-W 7-9 am Th-$200/mo + util.

SWAMPSCOTT- rmte wanted to shre 6 ½ rms of 2fam hse fplc lg eat in kitch own br & den nr bus line & beach M or F $200+ Call 599-0386 aft 6pm.

WAT-BEL P F 30+ indep sks compat M 25+ to shre lrg 6rm (2br) apt bkyd. Non smkr dog lover $215+ ut Marsha 924-1080 avail immed.

CLEARANCE SALE!
USED-CLOSEOUTS
SECONDS-FLOOR MODELS
10-50% OFF
BEDDING-SOFAS-OCCASIONAL CHAIRS-LATEST STYLES & FABRICS
BOOKCASES-DRESSERS
LAMPS-RECLINERS, ETC.
b.a.holmes 97 Mass. Ave., Boston - 536-4421/22
Mon.-Fri 9-6
Wed. 9-8
Sat. 9-5

BOSTON-lg ocean view 3br apt security elev laund patio free pkg 5 min from dwntwn $185 266-6904.

BOSTON-Roomate wanted for 2br apt in quiet safe neighborhood nr Airport & MBTA Sunny kitchen furn laundry no smoke or pets rent $150 incl utils no lease call Bill 567-0585 or lv message 569-2329.

BOSTON-Looking for roommate to share large apt near Brigham Cir. for Feb 1. Prefer GM any nationality. Rent $185/mo. Call 738-5652

Rm for rent on Gainsboro St. in Boston, M/F, $120/mo. Pays all. Share bath with 1 other, room has hot plate and oven, no kitch. Call Peter anytime at 536-6377. Keep trying.

WANTED:2 yng, 23-29, lively M/F seriously interested in establishing cozy, nicely furnished, decorated 3 bdrm lux apt. $700-$1000 in BACK BAY/WATERFRONT/BEACON HILL. 787-2030 x30 weekdays.

BRIGHTON CNTR-F 28+ non smoker to shr lge sunny apt. 254-5524 after 6 pm

BRIGHTON-Nr res M or F to share beaut 2br condo. Hardwood floors, 3 balconies, on T & bus line, next to stores. $260. Call Andrew 254-7472.

Linden Realty. Clean well managed apts. 783-1024.

NR. RESERVOIR
BRI- 2bd with porch, d&d, newly renov, $275 including heat. Condo bldng. Call Bobby 566-2000.

BRI- 1bdrm for rent in 2bdrm apt. $200 Just give a call at 787-3240.

BRIGHTON-4bdrm apt 2F seek 2 rmates $135 per mo + util Quiet neighborhood Call 783-0532

TOUCH TASTES SOUNDS•SCENTS SIGHTS
The Sensuality Affaire
Faneuil Hall Marketplace
Feb. 14, 15, 16 — 10 to 6

BRI- 1 F rmte needed to share 3bdrm apt w/ 2 Fs, conven to store & T Green line, laundry in bldg. $172/mo ht & hot water inc. Avail 2/1. 738-9705.

BRI- Prof W/F 23 sks same to share 2bdrm w/lrg livingrm & kitchen. Nr T, $210/mo inc ht avail 1/1. Call 738-7036.

Looking for an apartment? We have apts of all sizes & prices in great locations. COPLEY SQ. ASSOCS: 266-1042.

Comfortable Sofas & Sofa beds in 1000 fabrics, many custom options. Firm support, quality cushions. CREATIVE COMFORT Allston 254-0138

BROCKTON-M or F rmmates wnted to share nice sngl home in exc setting.Refs req'd. $225/mo. Call 588-9042

BRKLINE LINE F shr 3 bdrm w 1M &1F Lg rm hrdwd flrs sloping ceilings luvst windows wlkin clst eatin kit $210 inc ht 738-1472 pm

BROOKLINE-2M 1F looking for woman in mid 20's to share a spacious apt with us No smoking or pets $106 inc ht 232-3547 731-5249

BRKLN-ALLST-M sks M rmmt 25-35 fr spac 2 bdrm apt nr public trans $212.50 incint call Bill 232-1727 or 469-0798

BROOKLINE-lg hse sks M or F nr T pkg avail $126.50/mo 7392327.

BROOKLINE-Lg rm in pvt home. Nr T Seek clean quiet resp adult n-smkr, hv lg dog, no more pets. Hv furn fr rm $50/wk heat&util inc-phone xtra Pref wrkng pers Eves aft6 731-3712

Room in house near Coolidge Corner 1 block from T. $170/mo + utils. Call Steve 731-1948

BROOKLINE-Seek couple 25+ to share lg apt in 2 fam hse with 1F 1M. Lg rm with bath. $280 includes heat, park. 731-8321

Wilk & Welch. We have largest selection of houses, apts, apts in hses, & condos. 739-2900.

BROOKLINE-Prof F seeks responsible prof F for large 2 br apt. Must love cats. Call 566-3005 btwn 6-10 PM.

HIGH QUALITY sofas & sofa beds that disassemble for moving. CREATIVE COMFORT, 130 Brighton Ave (near Comm Ave) Allston 254-0138

BROOKLINE-M/F rmte wted to shre spac. 4br apt in Coo. Cr w/3 ok guys Rent $129/mo Call 734-6921.

CAMB roomate for large clean 4 br 2 bath apt to join coed roomates into new wave $135 per mo 547-8125.

ROOMMATE
CAMBRIDGE-CLOSE TO HARVARD SQ. F ROOMMATE WANTED. 2 bdrm apt. Very clean, well maintained building, parking, 10 min form Boston. Across form Harvard Radcliffe Observatory $150 mo. Call 227-3535.

CAMBPORT-F wtd to sh 3 bdrm apt wth F28+ M31 $158 + util. Avail Dec 1, Jan 1 quiet clean nopets/smkers 547-5609.

CAMBRIDGE-Fresh Pond. Looking for 5th person to share apt. Pref. M. Call eves 354-6913.

CAMBRIDGE 3rd non-smoking F wntd for 3br apt sunny 3rd fl w skylight & wood fls nr Harvd & Cent Sq $184 inc util & pkg avail 2/1 Call 776-2089 eves or wkends.

CAMBRIDGEPORT-Prof. M 29 indep sks compat. prsn to shr spacious 2 BR apt in 2 fam hse. Rent $162.50+ ht +ut ea. 864-6598 eves

CAMBRIDGE-Prospect St nr Central Sq 28 yo prof M sks M or F in late 20's to shre 7rm apt $165 + ½ util no cigs or pets call Saturday or Sun; wkdays 4-7. 661-4587.

CAMBRIDGE FRESH POND
2 Women, 1 Man seek M or F 30 to share independent but supportive household. Spacious house with fireplace, sunporch & piano. Non-smoker, no pets. $175 including heat. 492-2298 evenings.

CAMB/SOM-Reasinable person to share very lg sunny apt nr Ptr. Sq. Rent $150 & high utils Call Tish at 625-7807 eves.

Davis Realty. All sizes, all prices. Call 232-0050.

CONSIDER CHELSEA! Responsible F seeks rmmte to shr 5rm apt 8 min to dntwn by bus artists esp welcome Great deal $100+ utils Call 884-3239 evenings.

CHESTNUT HILL-friendly F 24+ to share spacious apartment in res. w/ 3 prof Women 147+ Feb. 1 244-3984 aft 6.

DORCHESTER-Blk M lkg for rmte for 2br apt, mod must be clean 1 mo. sec. rent $116 inc heat 825-0884.

DORCHESTER- Avail 2/1. F rmte for 3bdrm apt 1st flr, nr T, $85 & utils. No pets, 436-6635 after 7PM.

HYDE PARK M rmte to shre hse pref stu or prof $150 inc all call Stan 494-2405 days 361-5838 eves.

JAMAICA PLAIN-Responsible college age GM seeks similar to share clean furn 2 bdrm apt in JP Near T $100+ utils & heat Call eves 522-4852

JP 1F rmte needed 2br mod apt own room laundry on T $175/mo inc heat 524-4583, 696-0803 aft 7. Furnished.

JP- 5 F seek 1 F to share spac semi-coop house nr Pond & T. No more pets. $150/mo. 522-2650 eves.

JP-M or F Beaut apt, big safe all wood fin. Pref someone in music or the arts $140 Feb 1 524-5371 Keep trying

JP-seek quiet F/GM 26+ to shr lg 2bdrm total cost approx $500 split nr T Park have dog, cat no more pets 524-6384.

LYNN-rmte wanted reasonably priced Pine Hill area . Call 599-4452 mornings & eves. 581-2891 afternoons.

LYNN-rmte wanted reasonably priced Pine Hill area . Call Mark 599-4452 mornings & eves. 581-2891 afternoons.

MALDEN-M or F to share 2 bdrm 2 bath. All util incl. Lux apt $305/mo. 324-7586

MARSHFIELD-Non-smk M-or F wnted to share sunny 3br hse nr ocean with ht, $150mo + utils 834-4091 eves

MEDFORD-2 people sk 2 others to share spacious 4 br in hse nr Tufts and T. $150 utilities per bedroom. Call 396-3668 eve.

MEDFORD-GWM looking for M-F 21-28 for clean apt wkg person pref $175 including all util. Phone 483-7377

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NEEDHAM-responsible Roomate to share large apt close to center $152/mo Call 444-0548 a pet ok.

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If you have a special place in your heart for someone, The Boston Phoenix has a special place in its classifieds for you. Our Feb. 10 issue will be the perfect place to let your One & Only know just how you feel — with a personal Valentine message at a special discount price.
For details please dial
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NEWT COR-2M Law stdnts sk M/F 22+ for 3br apt in duplex w yd, dishwshr, dspsl, wash/dry, frpl, 2 bl from T xps bus&mssptk, free pkg. $183+ util 964-6494 969-0100 X 4537 Keep trying

New Cor $200 quiet life. F prof 25+ mod apt ac dw balcony 2br nr T sec. resp. cln ref. no pets furn 964-6225 ev wk

NEWTON-Rmate 25+ to share clean, mod 2bdrm $240mo. Avail immed. No smokers or pets Call David Dys 884-4610 eves 964-3835.

Home Locators. 4 yrs experience. 923-2000.

NEWTON-MorF grad stu or prof to shre 2br apt 1/1-4/30 $200mo. inc all Call 964-1545 all day Mon. or eves after 6

REVERE or S. SHORE-1F seeks 1F to look for house, pref ocean. I'm a masse, have 1 dog-pref light or non-smoker. No cats 286-0588.

REVERE-nr Northgate M28 to shre 2br mod apt w resp M or F 23+ $193 each inc ht pkg pool 286-0442 aft 6.

REV. BEACH-Seeking GM 20's cln, consid, resp. to share 2 bdrm apt nr T. $150 & tel/elec. Call 88G-1R8 Operator.

REVERE-32 yr old GWM college professr seeks roommate Own room Ocean view 240+ 289-7992 Best time around 7:30.

ROSLINDALE-Mat GM mid 20s lkng for same to shr apt nr pub trans 10 min to Cop sq. $40 wk inc utils + privacy extras: sundk on rf, B-Q under grapevine For more info Call Larry 327-4017 M-F at 6pm or write PO Bx 80 Roslindale 02131

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SOM F prof sks F to shre lge attr 2br apt nr Porter Sq Kosher or veg preferred $212.50 well htd avail now Call any hour623-5859

W SOM-Quiet non smoker wntd to shr lg 3 bdrm apt nr Davis Sq. $125 + utils. Available Feb 1. Call Ben 628-3178.

SOMERVILLE-Nr Porter Sq-Room to rent in lg 2 fl newly renovated apt. 2W 1M in 30's + 2 children 3 & 8 + cat. Prefer M 25+ who enjoys company of children & friendly adults and healthy lifestyle. No more children or pets please. $200 mo plus sec. 625-4778 after 6.

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BOSTON-So End-GWM sks 2 rmmts 2 shr 3 bdr townhse, spiral stairs, exped brick, garden, dshwshr, $200-$275, 247-1670.

BOSTON- S. End twnhse 3 br 2 bth liv din sit kit mus rm $265 resp GM call Geo or Jim 266-4376

S. END M or F wanted to share lg renov duplex w SM. $300/mo incl ht. Nice location. Ernie lv message 262-5572.

SOUTH END-2 GWM sk same for 3bdrm duplex $200 mo includes util Stephen or John 451-5266.

STOUGHTON-GWM sks rmte for 2br lux apt avail Mar 1. rent $168 + util + dep Call 344-0535 aft 6pm.

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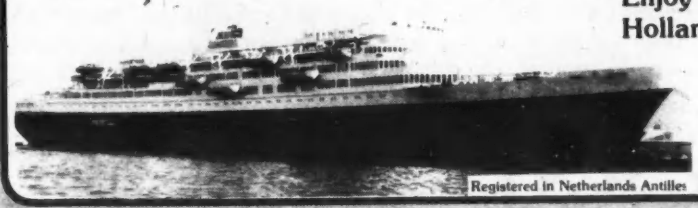

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Complete stereo system, brand new warranties not sent in. Purchased from Fred Locke Sherwood 7250 rec., Technics FBL30 spkrs , Fisher Cr-110 casette deck, Technics SL82 turntable Cost $727 will sell for $500 John 655-2584.

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Yamaha's best receiver CR-3020. 200 RMS per. Brand new full warranty $800 Stax SRA-125 preamp w SRX-MK3 phone $400. 923-1914

Yamaha equip never used. EM100 mixer, list $725, SO112T spkr, list $250. 2 AKG D120 mikes. Best offer pm & wknds 387-0312.

Technics SA 700 receiver bought in June, 100 watts per channel, originally $700. Asking $575 or reasonable offer. Call 603-868-1862 or after 12/18 617-944-3285.

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Bassplayer wanted-Original & cover rock band seeks bass player vocals preferred Call pete 244-3766

Multikeyboards needed for established, working top 40 band. Part time only. No travel. Call 628-0257.

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Guitarist seeks others that want experience playing cover tune gigs with originals in mind. Career minded. Eves 769-1383

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By wking cntry Rk band. We are 4 pc w dyn id voc lkg for 5th strng voc id + harm guit+ or kybd chops nec also string bkgrnd in cntry Rk + relax pro att Call 675-5593 697-7839.

Bass drums & synth sought to form modern orig rock band Ded, exp, creative. No egos 254-7780 after 5pm ask for Frank

Keyboard + M/F front or horns with lead vocals to complete part time funk T40 disco band. Call after 7 Butch 963-5166

LD SINGER
Needed for orig rock band, dbl on keys, bass, guit, etc. helpful. No turkeys. Aaron 661-1840 X 2165 Dom 322-3586

Lead singer composer sks Rock drums, bass, & synthesizer for serious recording gig. Pros only please. Gary 245-0853.

Original progressive rock band relocating to Boston area seeks keyboardist and bass guitarist. Vocal ability preferred. Call John 235-5534.

East River Consort sks violin viola or cell for wrkg unit. Creative music: Jazz/Ecm-ish & more Patrick 236-4813.

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Elec bass w vocals & pro exp in most styles seeks good $ job Boston area Good attitude, car, equip, no new wave. John 524-7562

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Woman wanted to do sound for The Ina Ray Band. Exp nec. Call 617-426-3485 after noon.

Multikeys, 2nd guit need drums ld guit, bass & PA. Have practise space. Doing originals only. Mike 663-3676 after 6PM

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SWM 27 would like to hear from women who like to X-country ski. If you wld like a companion write to Box 9541.

Nice liking & intell M late 20s sks absolute sweetheart. We could rock out, see movies, go camping, explore psychic realms, buy a farm or travel far & wide. I'm special - perhaps lovable, so write to Box 9479.

SUCCESSFUL GENTLEMAN
In mid-70's, recently widowed, looking for attractive woman between the ages of 40 & 60 for permanent relationship. Must be free to travel & enjoy the finer things in life. Send resume & photo to Box 334, Foxboro, MA 02035.

A warm sinc gdlkng GWM 23 sks similar guy 20-30 for sharing intrsts, ups & downs & maybe love w/right guy. I like biking sports tennis chess drums ski gd rock & fusion music & a lot of affec. Not into bars, disco. PO box 393-Newton Ma 02158

MEDICAL STUDENT
WM 25 gd lkg med student seeks same or young physician for sincere friendship possibly relationship. Box 9550

First ad last ad? Lkg for 35-45 attr ed witty private F ndg to share productive life with mngfl erg lvg attr suc ed WM whse biggest hngup is wrtg ths ad also mst be genuine romantic & like beaches. Box 9654.

Lonely SWM 20 shy handsome mature open and sensitive seeks slim attractive shy SWF hiding passion imagination wisdom and insight for lunch-dinner engagement to discover each other and possibly a future. Mark Bos Box 9507

SWM professional 32, seeks cosmopolitan black career woman 30+ pref an educator, for love & possible relationship. Let's share weekends traveling out of the country. Box 9554

Sinc mature intel attrac F 40 sks sinc prof attrac M 35+ for social occ enjoy theatre dining sharing times moments honst st forw M not into dating bar scene-not looking for one night stands All sincere replies ans Box 9556

COMING SOON . . .
The Sensuality Affaire
Faneuil Hall Marketplace
Sat., Sun., Mon.,
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— 10 to 6

VALENTINES
If you have a special place in your heart for someone, The Boston Phoenix has a special place in its classifieds for you. Our Feb. 10 issue will be the perfect place to let your One & Only know just how you feel — with a personal Valentine message at a special discount price.
For details please dial
♡ **267-1234** ▷

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ONE GOOD MAN
I am a pretty, kind, warm, intell. Female of 28 who is still waiting for my Knight to warm my heart. Be open, honest, like to party, get high and enjoy life & we will get along great. Write me with a photo please. P.s. I'm a December person. Love, Box 9302.

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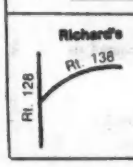

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M5A pedal steel. Double 10 with 8 and 4. $995. 1958 Fender Strat, sunburst maple, tweed case $1200. 1952 Les Paul looks like 1958 standard, sunburst $1200. Bob 746-4661

1 pr of Altec 511-B horns w 808 drivers exc cond, $300. 767-0370 Ed.

Selmer Mark VI alto sax for sale. Needs no work. Case incl $900 firm. Call Vinny 846-8437

For Sale ARP Omni-2 exc cond with road case like new $1200 firm 339-6857.

EMC 350 guitar amp 250 watts RMS reverb Tremelo 2-15" JBLs sound great good condition $450 or BO 275-7256 Greg aft 5:30

HAMMOND ORGAN
Hammond model C full double key board, pedals, Leely 22H Tone cabinet gd cond $1200 Call 723-9255.

2 Synare 3 drums with hi-lo transformers $130 each. Like new. Call 592-2658.

FENDER BANDMSTR
2chanel w2 12" spkrcab $200 or swap for mikes, monitor or gitr effects Call Bob 237-1902 6pm

Piano- C.C. Harvey Console with shortn'd keybd. Good tone, great for band or small apt. $575 neg. 491-2724 Lv nm & no.

CS50 Synth $950. BO. CS800 Power Amp $425 BO. Peavey 9 channel Mx $250 BO. Kustom Front Load PA Speakers with Horns $575 BO. Echoplex Tube Type $225 BO. Ask for Joey, 729-7691.

Speaker Bottom: 2 15in. SRO's mounted in Univox reflectn Cab. Great for Bass or Keybds. Like new, $400 or BO. Jim, 262-7789.

Concert Classical Guitar, Dauphin No. 80: Top Model, 10 Mos. Old, $500 or BO. Call Marc: 437-9436 or 267-3652.

For Sale: Armstrong Flute, model Number 104, silver-plated with case, excellent cond, $170. 322-5639.

STRAMP 10 by 4 Mix Bd in h.d. roadcase $875. SONY 8 by 4 Mix Bd $390. MARTIN 0021 Ac Guitar H.d. case, mint $750. All bo. 448-2624

Rhodes 88 electric piano in very good condition. Will exchange for 73 piano in same condition. 623-5811

Teac 5 mixer $1200 2community monitor w/JBL $580 ea 1 community monitor w/JBL 650 MXR digital delay $700 MXR equalizer $250 Crest power amp $1000 Sennheiser 421Lmic 200 Evpl9 mic $100 evpl95 mic $90 Akgd200 mic $90 Sescomamia direct box $35 korg tuner $65 call Ben 254-7938, 956-6450.

Gibson Barney Kessel guitar $600-Ovation electric Balladeer $400 Lab Series L9 amp $500 Flex power strip w MXR Phase 100 distortion & Dynacomp $200 Call Ben 254-7938 956-6450

Organ $500, Conn Electric Band excell cond, plus music books $100. 603-668-8512. eves & weekends. Call collect.

Fender strat nat finish rosewd fngbd Schaller tuning machines custom Schector 3 pickup assem w 3 pos switches $600 polytone 102 Amp $300 Movse practice amp $125 Ethan 277-1990

PA cabinets,insulated,w/castrs bassports,2-15"spkrs ea,50watt pwr cap/cab, 44x26x15,$240/pr or BO call Mike 254-3591.

Drum set Walbers & Auge Flat white 6-piece 8 12 tom, 4x13 tom 16x16 fl. tom 18x18 floor tom 22" bass cases & trap cas incl Call 413-732-7037 $800. Must sell.

GIB ES 175 early 50's all orig & Humbucker setup. Blond $725. Boanjo SS Stuart excel. cond. $200 Rare fiddle $175 Call 413-732-7037.

WHEATSTONE
48 Button Treble concertina with rosewood endplates & ivory Buttons. Call Bill eves at 5660095.

Prophet-5 synthesizer w road case & cassette interface, exc $3200. Korg Lambda w road case $1,450. Road case for Yamaha CP-30 piano $200. Biamp M2/V Xover $100. Kybrd stand $100. 923-1914

Fender Stratocaster, 2 months old, used very little. Walnut finish, Rosewood neck, w/Tremelo, $465. Call 247-0064.

Band breaking up. Must sell PA. Eastern Acoustic, Comm Sound, Biamp, Unisync, Crown, Kelsey, etc. Arp Omni. 891-4726. or 526-1026.

ORGANISTS!
Outgrown your present organ? Move up to the Mighty Wurlitzer. Mint cond, value more than $12000. must sell for $6000 or bo. Call 924-7152.

Vintage Les Pauls: 1956 Gold Top good, '55 Custom excellent. Gibson made less than 500 of this model. 876-3958 before 9 pm.

BLACK BEAUTY
Vintage Les Pauls: 1956 Gold Top good, '55 Custom excellent. Gibson made less than 500 of this model. 876-3958 before 9 pm.

Bass and Key men look!!! Sunn 200S amp w 2 15-inch SRO Speakers by Electra-Voice $275 327— 7255 Don't call after 10 pm

Roland Jazz Chorus 160 guitar amp, $500. Custom built cabinet 2 JBL 12" speakers, $150. Call 734-1722.

Hammond C-3 for sale! Smokin'! Incl: Souped up Leslie, bench, bass pds. $1650 or best offer! Also; Heil-Omega 400 pwr amp $325. Call 783-3287 & 458-4999. Keep on trying!

Guitar-Aria copy og Gibson 400, $300. Yamaha G250S classical guitar with hard case $275. Dave 524-4439.

1961 Fender Jazzmaster-ace cond, all stock $350. Morley power-wah, great sustain, $75. Motobecane 10-speed. 653-9219. Lv no.

Pedal Steel Top of the line MSA XL Double 10 8 floor 4 knee royal blue like new, case included $1200.

Rhodes 88 stage excellent condition 8950 Call Susan 1-603-622-6995.

Road bass cab w 18" EVM comp w hdls & whls. Exc cond. $250. Tony after 5PM. 851-2627.

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Farfisa VIP800 w case-2 kybds $700. Leslie 760 w cables, cover & preamp, 200 watts! $400. Leave mess & no for Phil 1-251-3982.

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Announces the opening of its in store woodwind and brass repair services. We now offer Fender Rhodes repair. In the Garage at Harvard Square.
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Crown DC 300A Crown 1C 150A Technics SL1200 turntable All mint condition Call 207-946-7079 Includes cabinets for crowns.

Ampeg G60 head & cab exc cond $390 will sell seperate. Fender Princeton $90 neg. 232-7326 before 11am or weekend days.

B-3 Hammond with 2 Leslies Very good condition $2900 Will consider with one Leslie Call 207 282-0291 after 5

PIANOS? 739-2200

LULLABY IN...
I am selling a Gibson Byrdland w/Grover machines. Excellent condition. Tone is great. $800. Call Steve at 345-4861.

USED PIANOS
Don't buy until you check with me! Excl reconditioned upright $250; (Hickering Grand $1600; apt 52 Grand $750 Steve Whitman Piano service 783-0752.

Guitar guild D50. Excellent shape. Built-in barcus Berry pick-up & tail jack. Very fin instrument. Must sacrifice. $485. 383-6830

Guitar-Nylon string folk exc cond & sound $80 522-8536.

Travis-Dean TB1000 artist. Sculptured body of beautiful African hardwood. Aluminum neck through body. 2 clean Travis-Deahumbuckers. No nicks or scratches. A fine instrument with case. $700. or best offer. 443-4009.

Peavey PO 700S. Stereo power mixer. 7 input channels with attentuation, high and low EQ on each. 10 band setreographic EQ. $120w RMS/channel. Well cared for and clean sounding. $500 or BO. 266-7256 or 443-6865

Keyboards: Rhodes stage model; Elka strings; Mini-Korg synthesizer; ARP Omni II; Hohner clarinet/duo. Other stuff 532-3923

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Wants to buy used Fender Gibson, Martin, etc. guitars. Also used saxes, amps, and keyboards. Check our prices on new & used instruments.
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PEOPLE

MESSAGES

Dr. Michael-I didn't mean to leave you at the knees. Please call-Nadine. 266-0623.

Dear Jack loved your letter. Don't be paranoid I'm very discreet Send address I send tel no Be your teacher ciao.

Yolanda Happy Birthday-Now you are older than your bust How does it feel to be ancient Are you sagging yet? Love SugarDiane

PERSON TO PERSON

SWM 35 who is a down to earth, real person, fun, humorous, kind, sensitive, romantic, intell, thoughtful, understanding, round but changing, have weight goals get, looking for WF any age 18+ for walks, fun, movies, talks, dining, intimacy, must be a real person w/feelings. Note with phone no. to Box 9386.

SW South Shore Businessman 40 average lkg & normal would like to meet attractive slim F 25-35 for possible relationship Box 9435.

Intell attr sens warm & aware SWF 33 would like to meet sens & caring SM 28-40 for frndshp + poss relationship I enjoy people good food wine, music convrsatn quiet times nature Box 9484.

NON-SEXIST MAN
SWM 24 intel, attr, non smkr. Inter in film, food, cycling, politcs. Sk aware intel SF 23-30 w sim inter for frndshp poss more. Box 9456.

Tall drk hndsm WM 23 archng for vry attr vry loyal WF 18-22 for sinc rel Jst cannot meet the rght girl If U are her please wrtw w pix & phone PO 245 Scituate Ma

Handsome SWM 29 nice guy sks F 18+ who enjoys good smoke, music & fun day or night. Ed PO Box 720 Quincy MA 02269.

JM 36, entrepreneur-engr. seeks petite interesting woman for friendship and companionship. Peter, Box 1437-B2, Boston 02104.

DWM, 45 with son 10, seeks SWF, pref with a child or children. I like the outdoors & the intellect. Box 321, Newton MA 02160.

What separates the men from the girls? See DATING section.

Woman, late 30's wants hiking companion who especially enjoys winter. Box 9510

SWF 30, Professional conservative, intelligent, attractive, wants to meet SWM 30+ with intelligence and sense of humor. My interests include genealogy, ballet, fine dining, travel. Box 9513

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SBF 22 seeks awsome prepstar God, SWM 25 or older. Days of skiing and eves of dancing, nights in my Cambridge apt. If you are tall, handsome and have a taste for the bizzare, write now for the experience of a lifetime. Box 9480

UNUSUAL OPPORTUNITY
For some very special 18-20 yr old GWM who wants and needs the security of an older person. Middle aged male is looking for that special young person to share his home and to take advantage of many opportunities-education, travel both within the US and international, a comfortable and secure home life. Location 100 miles form Boston. Must be straight acting and able to function in straight world. Reply with telephone number and picture if possible Allow 4 wks for response. All inquiries will be answered. Box 9393.

Bi-Line Mag. for all Bi and Gay. Free Copy. BL Rm 306 Mott Queens NY 11691

Slim goodlooking 27 yr old businessman looking for 1st experience in BD humiliation&discipline Dominant females and males Please write with demand & tel no to Box 9391

I would like a straight actng kid 18+ 2 explore new idea with a discrt BIWM 32 exec, my place. Bob, Bx 101, 118 Mass Ave, Bos 02115.

BIWM tking for ski buddy 28 yrs 6' 190 regular type guy 18+ no hangups u be masc So NH No Shr So ME Box 9387.

Attn. GWM's-BIWM 35 needs place to relax, unwind, develop fantasies, 1 night a week. Light B&D S&M. Reply to Box 302, 310 Franklin St Boston Ma 02110

BODYBUILDER WANTED
GWM, 27, tall, handsome, seeks guy with huge, powerful muscles, for good times & possible relationship. Send letter, physique photo & phone number to Phoenix Box 9188.

Sassy selfish badly misbehaved females 18+ will be punished rosy red like a naughty little girl by a bossy dom 37 WM Box 653 Natick 01760 Picture SASE phone discrett time to contact

ASSERTIVE WOMEN
First ad. W prof M 30 vy gdlkng affec intell sinc sks F prefr JF with inventive mind for fantasy explor & games. Disc assured Sinc only No pros. Poss long term rela. Box 9402

Sks in-shape Blk F 18+ into all cultures Am SWM 39 6'3 180 Can be gen caring Phot Phne if poss Box 14 East Dedham Ma 02026

BIWOMEN ONLY
We are sincere clean honest and very attrative WCPL seek Bi female for long lasting friendship. She is 23 5'6 130 lbs and blonde. He is 26 6'1 180 lbs. Come join us for sensual interludes. Send photo and phone to PO Box 37 Holbrook, Ma 02343.

BIWM 30's will give or. service to clean discreet men. Turn me on with a hot letter. Box 9408.

CPLS WANTED NOW
BIWM 23 6'3 Gdlk str app would like to meet Cpl. New to Boston. Looking for just the right Cpl. Answer now, u won't be sorry. Box 9413.

If you're a discriminating Hicalibre mature married man seeking a pleasurable discreet encounter, this bright attr WF with a lovely body a lively libido & inventive mind would like to hear from you. Box 9268.

DAZZLING DOLL
Tall gorg sexy long-haired vry curvaceous WF avail to the vry successful discriminate male for discreet day/nite interludes in my lux apt or yr place. Fants fulfilled Send name & tel no for quick response PO Box 995 Boston Ma 02123

SINCERE GIRLS
18+ sought by SWM for erotic encounters Photo will bring response Discretion assured No pros PO Box 345 Billerica Ma

TASTE OF HONEY
BIWM exec 40s trim endwd wears grtr belt heels hose frnch lace Totally shaved waist dwn sks M/F cpls to test the wine any contact ultra dis warm open & caring Quiet dinner on me You take lead I can trvl or entrain Our secret is safe Phot& phne Bx 9330

FEMALE DOM
SWM 28 attr and ed sks to establish & explore relationship w similar person where fem is dominant partner. Respond Box 9323

Sexy SWM sks clean dom girl 18+ to serve, obey. Will submit to long welts type whppng. Dinner, gas, No pros. Swap pic, ideas for wkend at luxury apt. Sincere, honest, with a compatible fem. B&D novice okay. Marc Box 278 Hampton NH 03842

GAY SKIERS
See ad uneder SKIING.

NON-HRY FRIEND
Non-hairy shapely circ M 25-43 wntd by slim intell st. app WM non smoker with lots of good will. Race unimp. Please be friendly, clean, bright, I can be passive or P&A in ongoing friendship. All ans. Box 506, 118 Mass Ave. Boston Ma. 02115

Teddy Bear 42 6' 37W 24T 18A wnts hot hrny GM a/p Gr&Fr to cuddle lg hrs in my cave Dave. Box 169A Haverhill Ma 01830

CAPE COD
WMCpl mid 30s sk fml for frndship & spcl encnters if you enjoy quiet times and the good life Write Box 9400

GWM 23 6'1 str lkg lonely sks GWM 18+ gd lkg for fun + gd times. Poss more. Send photo + phone number Box 9471

BIWM 48 6'1 185 str act app vy dscrt sk yng(18+) WM for occas dinner dance movies etc PO Box 441 Westwood M a 02090 No $

WOMEN WITH TASTE
Tired of nt gttng the kind of loving that U wnt, that U deserve? Then let this attr well-blt man soothe & excite yr wknds eves or c.fts away. Cn 1st hv relxed meeting at a neutral locatn if U wish. If U can afford the time to enjoy anything that U desire, Write Mr H, soon. Phone no a must, photo if poss Box 9482

TICKLE?
•Feather earrings
• Feather necklaces
THE PIPE FACTORY
157 Harvard Ave., Allston
787-0077

Lunch at The Ritz is my idea of fun. I am WM 44 tall & looking for MWF to share good conversation Write Po box 9332 Providence RI 02940

WM 22 great bdy exc build sks dom & straight Fs & Cpls for mild B&D & to enact fantasies. I can be sub. Foto & phone a must. Box 9419.

GWM 34 5'8 130 lbs quiet sin consdrte st app enj trvl talk sail swim mov show not n2 bar sk hairy guy for frnd poss rinshp int or enj rmming hry ans Box 12 Newtonville MA 02160

Kryss-I shall miss spending time with you each week. May I please hear from you Honey. Box 9447

SENSUAL AND
submissive females 18-40 wanted by this dominant WM for erotic training sessions. Send phone no. Box 1511 Brockton 02403

Married WM 39 seeks WF for massage & sex. Mutually rewarding Box 298 104 Charles St , Boston MA

NORTH SHORE
BIWM rec div 6' 175 39 sks relation w Bi or GWM 25+ my pad lets relax talk let it happen PO Box 239 Gloucester MA 01930

WM 34 looking for Females 18+ or cpls for 2somes 3somes or more age 18+ not important send phone no Box 2313 Littleton MA 01460.

Very well endwd White Male mid 20's seeks Females 18+ & cpls 18+ for Fr Write Box 9517.

Attr, intell BIWM 26 sks attr warm sensitive WF 20's to help overcome sexual nervousness with women. Sincere F only, no gay hags please. Reply with phone no. Box 9523

SWM seeks one mate born in the same maturity cycle, opposite end of calender, opposite sex. 3/19/53 seeks 9/17/55. Box 9344

To the BIWM 20 5'10 who ans box 9367 on 1/7 said you were counting on me. Couldn't call on 1/10 at 7 pm Pls write Box 9525

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The Pipe Factory
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Allston, MA

BOX INQUIRIES
For box mail inquiries. phone 267-4437 between 11 a.m. '2 p.m. daily. Box mail may be picked up between 9 a.m. - 6 p.m. Mon.-Fri.

FIRM BUT GENTLE
This tall handsome well educ. Male wishes a sincere & sensitive long lasting and meaningful relationship with a Female who is beautiful of mind. Only after our compatability is proven in all areas will I then teach this special woman the joys of total boudoir submission, fantasy and highly creative erotica. Write Box 222, Newton 02159.

Bi fem sks erotic corresp & photo ex with Bi & gay fem N Englnd area Hurry Lets get off together Mtg poss PO 103 Barrington NH 03825

Fun, creative, ath W guy 37 wl fully satisft a heavy hrny gal Your lover may watch join suggest etc Box 171 Stoughton Ma

WM 23 wnts to mt hot jock muscle WM 18+ fr gd time. Am 5'10 180 gd lkg wlbit into spts gym. Str act & dscrt expect same Box 9491

SEXY-SEXY SWINGERS
We have thousands! pretty gals couples gays bis See their nude photo ads in "Continental Spectator" 132 pages of swingers worldwide. Latest issue $6 to CS 147 W 42 St Rm 603 NYC 10036

SEEKING GIRLS TO FIGHT OR WRESTLE
private film collector seeks to film fights or wrestling matches, either real or provocatively acted out by girls. will pay $100 to $200+ per girl per match. nothing difficult. prefer girls with large breasts, muscular legs, or both; send tel. no. or address to: John Cain, DLD 88, 310 Franklin St., Boston, Mass.

Marr BIWM 42 desires afternoon delight w hrny Bi/GM for mutual fun enjoy music theatre PO Box 84 W Bridgewater 02379.

WM 32 bi curious about sex with pre-op transexuals & Tvs send revealing photo if poss Box 9531.

Handsome oriental M engr 5'6" 135lbs 34 sks lovely F f shared good time & sincere relationship please write Box 9514.

THREE-SOMES
BIWM attr athl type 6' 175 late 30's very well end seeks couple to share erotic fantasies. Can trvlm must be clean & dscr Box 9515.

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AMERICAN GIGILO
WM 25 hndsm wl blt sks vy succ women looks unimp yr enjoy is. Can trav. Phone if poss. Lou-try again please. Box 97 Ashton RI.

Impulsive, humorous, wild & crazy guy, 36, sks slm style adventurous gal for partying, NY weekends & play. Bx 106 N Dighton MA.

GWM 29 slim avg lks little interst in sex still needs to give & receive affect from intelligent, non-intellectual M 27-34 who feels the same. Enjoy music, movies. No drugs. Box 9535

HDNISTC WOMEN
Att Young Man well edu extensively travelled lkg for a few succ women who wd enj occ interludes utmost discretion Box 9532.

WM 40's seeks pre-op for lasting relationship Dinners talk fun & sex DLD 113 210 Franklin St Boston 02110.

NH FEMALE
young Female needs money for school send $2 or more for adult photo Bobbi PO Box 4361 Manchester NH 03108

Marr BIWM 42 desires afternoon delight w hrny Bi/GM for mutual fun enjoy music theatre PO Box 84 W Bridgewater 02379.

CALIF YNG STD
WM 23 vry gdlkg wlbit 44" chest 32" waist seeks Fs or cpls 20-40 for pmes you'll never forget. Lets explore our fantasies Just moved here from Cal phone ltr must PO Box 3251 Peabody MA.

SWM, Bi, will fulfill fantasies for Fs & cpls Race&looks unimp Reply DLD Box 478, 310Franklin St, Boston, Ma 02110 All ansd

WM Master sks GWM obed slaves for BD etc Send photo or descr in detailed application Phone number a must to Box 9494

SWM 28 sks angls, cpls for gd swnging times Can be Bi, no pain Also sk WF sw-prtnr Send photo & phne to Bx 208 N Billerica

18-23 yr beauty sought by handsome older SWM who will master her in bed but with affection & care. Send a note with your thoughts, weight , height, phone & photo. I'll keep all secret. Do it. Box 9492

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SENSUOUS BLONDE
Statuesque, provocative, lovely blonde sks kind sucessful gemtlemen for pleasure-filled rendezvous at mu place. Discretion assured. PO Box 663 Boston Ma 02123

Tall, dark and available, goodlooking but shy, looking for someone, amyone, to share a moment or a lifetime. Male 24, with hot engine, needs no body work and low milage. Women only please. Send photo. Box 9440

Cosmopolitan WM 51 "tall dk strfwd educ sks sens open masc friend -lover to share feelings & grow in monog relashp Box 9475

FR CUISINE
Gdlk trim end MWM late 20's sks Fs Cpls for mutual or fun im considerate gentle vy discrete Gourmets may write PO 644 Natick 01760

BSTY?-JOIN US
We are looking for a special kind of lady, she should be busty but not too much overweight, pretty, enjoy people, be discrete, enjoy having a glass of wine & getting a little high. I am blonde 5'7 150lbs 28 yrs old 40D-30-42, He is 40, 5'9 beautiful body & well endwd & very good looking. This is a 1st for us, would like to meet some lady that can lead us. Please reply with photo & phone or descriptive letter to: Box CY4, 400 Commonwealth Ave, Boston, MA 02215.

Marr M 34 engnr exec wants helpful dialog w marr F regard maintaining marr while skg diac alternative relationshp. Box 8953

INDIA/B-LA DESH
GWM 25 quiet gdlkng 5'10 educ 160lb sks intell/sexual ritn w sim GM fr Ind, Bg Desh, Pak 20-45 who must be decreet, mature, honest, kind & sincere. Snd ph no & dscriptn Box 9438

GEORG PRE-OP
Very beautiful young shapely completely real looking Pre-Op transexual would like to meet sincere masc SWM for good times Be honest & open. Sincere only Photo pref All lett ansd Box 9522

Att WM 55 wishes to meet F age 40-50 New to scene Box 9518

Att WC 40s sk BIF for mutual enjoyment Box 3066 Brockton Ma 02401

Black male seeks WC or females for sensuous fun Photo if possible Phone number. Box 9432

YOUNG STUFF
18+ my girl friend & I are 18& 20 date successful men day or evening. Also will consider accompaning gentleman as his swinging partner. Box 9433.

Tall dark extrem. hndsm WM 30 sks beaut volup older WF to dominate him If not beaut please do not respond Kindly send pic if poss Box 9488

RUSH-LOCKR ROOM
Local Sales!! Send 6.00 each MO/ck-State you are over 21 yrs. to: The paper bag, P.O. Box 675, Concord N.H. 03301

Successful SWM 38, 6' sks warm WF for mutual close encounters of the 69th kind. Pls send photo if poss, pho no. Box 9495

FANTASTIC
This fantastic young blonde wants to meet you. I'm looking for successful and selective gentlemen who would like to meet a beautiful 21 year old slim blonde. Please write to Box 9349 so we can have a fantastic time together in my luxury city apt. Couples welcome.

GOOD N PLENTY
Bxm lng legged dark mane grn eyed vixen desires to satisfy U. Yr wild & intimate fntsys will come true w/lattl refined beauty, Only dscrt accsfl prof men ndl apply 4 mutually rewarding reltnshp Bx 52 291 Huntington Ave Boston 02115

STRAWBERRY BLONDE
IN BNDGE
This slightly submissive strawberry blonde 5'2" 120 lbs, blue eyed Sweedish beauty lowes to be gently bound and overcome by successful gentlemen. I'm working my way through premed and would love to hear from daddy types whose fantasies coincide with mine. Please send self addressed stamped envelope to Box 9414. Thank you.

WM hndsm 6ft well end seeks ultra vy sexy Fs & Ts & TVs that wld enjy turning me on w/ their heels nylns etc. I have unblvable ftsh for that attire P&P desird but not nes Box 9520

Lonely GWM 26 br hr eys & must looking for frnd same age for friendship possibly more Pls be honest and sincere Box 9524

ECLECTIC
Educ attr SWM 30 bus prof love rock-enj clsic lv haut cuisine dig junk food enj staying home reading-lv going out for anything Lkng for SWF 23+ nonsm w open mind & heart Box 9530

BI WOMEN LOVERS!
Attr yng SWM businessman wd lk 2 meet 2 beaut BIWF for sensual & loving interludes dinners friendship travel Am slim easygoing & love you both Box 9528

Businessman 29 tall slim gdlkng needs a tall beaut lady for travel dinners gd times lazy mornings together ready for lng term relationship Send photo & phone Box 288 Ch Hill Ma 02167

Straight WM 37 will give spankings to guys 18-30 Pants down bare bottm spankings given Sane understanding Box 9429

HOT M DANCER
Sexy F seeks M dancer with rhythm & fire Phone no to Box 925 104 Charles St Boston 02114

TALL BLACK TERRY
We met on your second work day last Dec. We talked; you served coffee; I commented on hairdo color combination, wished you good luck. Missed you. How can I contact you? Phoenix Box 9521

Urgently Needed: Creative thinking dentist - Trade dental work for , portrait, house decorating or ? Female, Box 9376.

WMC intrest in gentle swinging with right cpl/F age grp 30-40 Reply w description Tel no Box 9519

Vry attrac WM 40s sks sincere attrac WF for fun & games, am sincere, mature, discreet, Box 231 Lexington Ma 02173

GAY? CALL NOW
See Dating section-Steve.

VOLPTUS TV
MWM 50 well end wants to hear from couples singles age 40-60 for sensuous sexy times Bx 828 104 Charles St Boston MA 02114.

SURROGATE THERAPY
Enhance your sexual functioning with woman via sex education and therapy by professionally trained female surrogates. For more information write Phoenix Box 2097

SWF COMPANION
Taunton area SWM late middleage sks SWF 25+ as companion possible live in Have license Send photo if possible-size measurements age hair color-whether employed or not-single divorced w/endwd occupation Box 687-Taunton Ma 02780

MWM Bi accsfl slim attr in 50s sks yngr hndsm intell M Can travel Box 84 Auburn Ma 01501.

OVER TALENTED
If you are a successful gentleman, I would love to meet with you in my luxury city apt. I'm a slim, and beautiful 21 year old blonde who loves to make men happy with my overqualified talents. Write Box 9470 for a meeting you won't forget. Couples welcome.

Swedish lady extr. well built is looking for professional man to share joyful hours. Box 9375

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YGWM sks others 18-30 in the Nashua area! Lets talk maybe we can become friends. Discretion expected & assured. Snd photo if poss. Write: XYZ PO Drawer 3490, Nashua NH, 03061

Please Address Replies to:
The Boston Phoenix Classifieds
Box No. _____
367 Newbury St.
Boston, Ma. 02115

Handsome young WM with bod of stume sks sexual adventure interested parties 18+ should incl descr desires phone will answer all Thanks. Box 9540

YOUR THE STAR
Have you ever fantasized about performing in your own X-rated video? All you need is a TV. MWCpl provides lights & camera, you provide action & keep tape. For info and utmost discretion write Boxholder PO Box 2741 Woburn MA 02188.

Experienced surrogate available for private sessions. Box 9536.

WM 31 gd lkg prof seeks meaningful relationship with tender white Female 20's Photo accepted Box 9453.

GM with clothes fetish, espec underwear boxers trunks swim suits. Trade? Penpals welcomed. PO Box 178 Wakefield MA 01880

Prof M has occ aft free would enjoy suggestions from F in similar situation. He is 50. Will trav Box 643 Newton MA 02162

HONEY
Sweet gentle young SWF very att & vesitile alsi of fun & energy I will come to you. Professional Businessmen 0f 25+ to arrange interlude. Send card & or ltr for imm rsp to B.H.P.M. No 941 104 Charles St Boston MA 02114 Discretion assured.

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BIWM grad at 6' 170 20's coll ath wlbit gdlk sks intel athl M 20-30 for frdshp, sex. Don't like bars, have strt frds. Lkng for top qual guys for memorable frndshp. Box 9543 Thanks.

Orchestral man seeks harmonious woman for themes and variation on all Planes. Be under 5'5", over 21. Box 475 Ma. 02138

FORBIDDEN FRUIT
Cpls/Fs have you ever tried to add spice to your act by inviting a happy 30's male into your lives? Box 9547

SWNGNG MATE
F/BiF have you ever wanted to explore the joys of singing with a 30's attractive man? Box 9548

Super hd for Supermen 18-48 by WM discr expct no recip Lic back relax enjoy fone no pls Box 83 291 Huntington Ave Boston 02115

HUNKY & HOT?
GWM 6'2 200 44 going on 29 from E Boston Looking for hunky & hrny guys 18-24 who enjoy laying back & getting serviced Fr style Discretion of course! No hassles-just enjoy Try me you'll like it! Box 823 Boston Ma 02103

PERINE
Yng W, pre-op beauty, I'm vry fem, gorg, with thn figure. I have lng blnd natural hair. I would like to come see a successful bus. man 25+. B&D, fants fld. For imm response send card, letter. B.H.P.M no 899, 104 Charles St. Boston, Mass 02114. Disc asard.

If you have been involved in or are involved in an extra marital affair and would like to be on television write to Box 9529

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GAY YOUNG MEN (18+)
I am a very kind, gd looking, witty, fun-loving, 35 yr. old man looking for warm companionship with a young masculine GWM who enjoys a good time. I can afford the finer things in life, but want someone special to share them with through this long winter at least. Write me and send a photo (I live on the N. Shore)and will be waiting for you. See you Soon, Box 9301.

Common sense in a 46 yr old 6'1" SWM plus formal ed. Prof. success & gd looks seeks neat attr warm honest SWF 28-39 for honest & nice relationship. Write Box 187 Melrose Ma 02176

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Even more fun than basic swinging! We enjoy totally uninhibited, trim couples for exotic evenings which include: dramatic scenarios, fulfilling of fantasies, the girls wearing heels, lingerie etc, Roman baths, light B&D, (no pain, just the fantasy) plus your creative ideas. Send photo and infto Box 94, Newton Mass 02159.

Attr well endwd Bi-Blk mas 661" 155 lbs 26 sks cpls or single fmeales 26-40 for hot sex. Must enjoy or. & Grk. I'm very discrete. Send photo and phone. Box 9493

DAVID
We met 12/30/80 at Buddies. Then had food at Kens. Want to see you again. Call if still have number. If not please contact me at Box 271 Maynard, Ma 01754

WM 35 int n meet bored ldys n late 40s early 50's for sexual fulfilment Only attrac Women discretion assured Send tel etc Box 9500.

Succes WM35 int n meet WF23 to 28 for romantic noncommital sexually oriented relashp Rt idy shd b open flex & enjoy winners No pros Send tel etc Box 9501.

WM 35 wld lk 2 meet yng girls 18-20 for fun+ games. Acting out fantasies wld b grt I hve exp + equip Send tel no talk Dave Box 9502.

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GWM 24 wishes to meet other men 18-30 I'm coming out Send picture & way to contact Pen pals welcome Box 67 Putnam Ct.

BiWM 27.5'10 165lb blond&blue wts 2 expand sexual horizonsyour fantasy could be mine & vice-versa, lets swap ideas, photo, phone & whatever turns you on PO Box215 W Newton 02165

Single white male 37 6'4" 200 lbs Episcopalian wants to meet conservative white female late 20s early 30s southwest suburbs send picture & phone no. Box 9508

Attr Wcpl 28&24 seek BIF for friendship & possible relationship Sincere replies only. Letter & photo to Box 9507

GWM strapping 6'4" 210 blond, bearded, sks GM for possible close relationship. A good relationship requires that we both already relate well to life. Beards welcome. Please send phone no to Box 271 Maynard Ma 01754

GWM S Shre 30 gdlk 5'10 155lbs stact sk gdlk slim guy for frshp & fun 18-26 snd photo or place to meet Box 9511

BiTV 30yrs 155lbs sks F or cpls fr mut sex luv nylons garters etc vry discreet Boston area only Phone no please Box 9508

38-25-36

Enjoy a relaxing hour with a striking blonde at her comfortable South Shore apt. I'll tickle your fancy! Box 9737.

SWM SKS CPLS

SWM v att 25 sks cpls for vry pleasurable 3 sums Am not Bi would like photos & or films taken while I please your lady Leave ph. no. & best time to call Box 9496

A TOUCH OF CLASS

Exceptionally attractive and warm blonde, 24, seeks successful executives under 45 who would enjoy an unforgettable romantic rendezvous at my luxury city dwelling. If you've been disappointed in the past, look no further. I'm unique. Please write to Angie. Box 9489

GWM 25 vy gdlkng br/br 5'10 155 vy intel creative affectionate, hot, sound mind & body sks sim who is sophis sexy serious humorous broadminded artistic? & who's unafraid 2 explore together the realms of intimacy & honesty Box CY 108 400 Comm Ave

A Well endwd BM 20 is looking for a relationship even a marriage. I am gay and Bis are not favorable. Write Box 9499.

SWM seeks feet to love and care for. Good for woman with sore feet from standing jobs or any who enjoy great foot care. Box 9498

BLACK WOMEN

This vy gd looking WM 35 would like to meet for occasional get-togethers. You must include photo Box 179 Wellesley Ma

Two sensual White working males ages 30-32 open for talk will treat 1 or 2 females to gourmet food, vintage wine and sensitive delights. Box 9379

Single male 28 5'6 150lbs looking for sincere WF 21-31 for dating & friendship Write to W.S. Box 27 Malden Ma 02148

BLACK MALE

Sgle 38 prof 5'10" self reliant sense of humor emotionally secure communicative lk to travel thtre dining out home cooking skiing tennis honesty Looking for a woman who shares some or all of the above I do not feel threatened by your goals ambitions, lack of time, children Your race, religion, political leanings are of no concern to me. I believe that people need compartments of their own Pls send photo. If possible & I will return it I will answer all responses Happy New Year. Box 9509

Husband/buyfriend unable to satisfy your sexual needs? Clean gentle WM, avail days at your place. Pls send phone no. Box 9504

GWM 18 sks sim 18-27 for gd time & poss more No weirdos pls No shore area best Send phone if poss Box 9503

SPNKINGS

Pretty blonde lady gives spankings to bad boys over 25. Enclose card. Box 7435.

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Please see the ad form on the last page

LADIES-COUPLES

MWM 53 seeks new ways to enjoy adult pleasures. Am Bi would welcome couples interested in B&D ya things erotic. Travel Me NH Mass. Age or size not important. Please write be frank will answer all. Sincere ad. Will swap photos if desired. Box 9496

20 yr old male would like to meet 18-21 yr old woman with dark hair and eyes. You must be slim, sexy, and fun-loving, like myself. Please send photo, address and phone no to Tom Box 9497

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If you are a MF who understands that discrete relationships approached with intelligence can fulfill your needs, a MWM 28 understands too. Should have common sense and willing to travel. Replies handled with discretion. Box 9512.

KUNKY SEX

SWM is waiting for you toothbrush in hand, for brush-up on hot kunky sex! Reply: You know how, where, when and why!

Handsm virile prof WM 31 seeks agreeable mature woman with dentures to satisfy or. fantasy. No $ but will please in return. Courtesy & discretion requested & assured. Box 9546

Naughty boy 18 needs bare bitom discpl w spnkings/enma fr exp nurse or F No shore area pls Send detailed lettr Box 9534

LOVES MUSIC

GBM law student 28, 150 lbs, loves classical music, especially opera. Plays piano, loves to attend concerts and theater. Not into bars, discos or 1 nighters. Seeks GM, race unimportant who is honest, sincere and intelligent and interested in developing a friendship/relationship. If you share my interests, then let's get together. Box 9442.

BiWM 31 6ft 175, attrac, edctd hrny, sw, idealistic yet pract sks sim M marr or sig OK Disc assured Phone Box 9549

Affectionate male 36 sks sensuous F 18+ Reply w phone no. mno $ exchange strictly confidential Box 9536

Spankings—woman 18+ wanting or needing one write exper WM dominant. Limits observed. Box 95 Wellesley Hills MA 02181.

GWM 29 nice lks 5'9 sm bld, sks sum 1 18 u can lk up 2, like a big brother, like sports & cuddling. B sinc. North Shore area. Box 9516.

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SWM 34 tall slim skng I-t rel w SWF with gr lgs tall slim gd lkng wth brn hr a +. As I am man sens affec am skg same. No pros or pro-ops. Box 9557

WM 33 seeks aggressive femalesw pros. Preferably very tall who will spank, take charge & lovingly dominate me. Box 9539

WM 6'1 190 bl eyes bl hr seeks dom Bi gay or str angles cpls group to show the way Respond to Phoenix box 9533

Best sens sub 24 yo tv seeks a sugar daddy who she can pls one who is an older & succ man who knows what he wants Box 9556.

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WMC looking for cpl & BIF for fun & small parties Must be into swinging. No phonies W Boylston Ma 01583

GWM 18-21 wanted for love & friendship by GWM 32 5' 10 150. Inexp welcome. Write to John Box 133 Concord Ma 01742

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Looking for unusual people with offbeat, humorous or heart-warming occupations or hobbies. Is this you? One of your friends? Contact us: Goodson-Todman Productions, 6430 Sunset Blvd., Los Angeles, CA 90028. Attention: Shawn.

BiWF yng + shapely avail to dsct accsl prof M & W for hrny times in my SS apt. Endwd M also avail to join in or sep. Only answering those w ph no or bus crd. Box 769, Quincy 02169.

BOSTON'S BEST

BiWM 26 6' 165 v gdlk athl bi hr bl eyes wd like to meet successful men . I'm well-educated, v str act and app, can travel easily in all social circles. Int in meeting gentlemen of taste and distinction. Box 9545.

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gwm 30 yrs br hr & eye & berd fal river area 5'5" 145lbs nus studt 18 Box 9552

Your pict your way. No $ I take U get. My plac or urs (in N.H.) phone ans 1st. P.O. Bx 381 Nashua N.H. 03061

BiWM 5'11" 190 lbs 40 lkng 4 people n 2 B&D. I lk 2 rec, U gv. Ny plac or urs serious only. Ph no please. M, F, Cpls. P.O. Box 381 Nashua N.H. 03061

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Christopher Brown

You can lead a horse to Warhol, but you can't make him think

by Michael Matza

Hey, what do you want from me? From me, the kinda guy goes to a fancy-schmancy art opening — black tie optional, dar-r-r-r-ling, but of course! — and all I want to do is get stark, raving naked, pee in the fireplace, and shout, "What inna namea Christ is going on here?" The dress-him-up-can't-take-him-anywhere type. Polite on the outside; a mannerless philistine inside. The Howard ("I tell it like it is") Cosell of culture. You know the syndrome. Cranky!!!!

So what am I gonna tell you about last Saturday night's opening of Andy Warhol's "Ten Portraits of Jews of the Twentieth Century" at Zionist House, the once-tony, now down-at-the-heels, Commonwealth Avenue digs of Boston's 35-year-old Israel Cultural Center? You were expecting, maybe, the musings of Hilton Kramer or some other *bubbeleh* Boswell of Cultureburg? Well, forget it. *En garde*, avant-garde!

From the moment guests began arriving, swathed in furs and swaddled in formal top coats on this brutally cold night, one thing became clear: there would be very little lingering over the larger-than-life-sized Jewish geniuses, a pantheon that includes likenesses of Sarah Bernhardt, Louis Brandeis, Martin Buber, Albert Einstein, Sigmund Freud, George Gershwin, Franz Kafka, the Marx brothers, Golda Meir, and Gertrude Stein. Indeed, like visitors to a museum of history, not a gallery of art, the 70 or so culturati in attendance seemed as engaged by the brief biographies mounted alongside the portraits as they were by the silk-screened images, each 40-by-32 inches and done in saturated, home-decorating colors from Bloomies and Roche Bobois.

To be sure, there is a distracting sameness to the images. This derives, at least in part, from the way they were created. "The Jews" is just Warhol's latest experiment in portraiture. His celebrity icons of the '60s and early '70s include Marilyn, Elvis, Bianca, Truman, Yves, Mao, and a host of other bright lights and lesser-knowns he made "world famous for 15 minutes." In each case, Warhol started with a snapshot, a publicity still or a hero-worship, paparazzi-style, hit-and-run portrait that would look at home on the cover of the *Enquirer* or the *National Star*. In the case of "The Jews," at least a few of whom were dead before Warhol was out of short pants, the photographs were supplied by the renowned Bettmann Archive. According to the May 1980 issue of *Art in America*, Warhol sends his chosen photograph to a laboratory where it is enlarged in black and white and then transferred to a silkscreen, from which it can be printed onto a canvas. Once Warhol determines the placement of the image (or portion of the image) that he will use, he hand-decorates the canvas with acrylic colors. In the case of "The Jews," no portrait uses fewer than six screens or nine colors. What results is an odd combination of photo-realism and Warhol's own supporting color notations, one mechanical, the other freehand. There is an obvious tension in each portrait; the systems never coalesce, but then they were never really meant to. In effect, Warhol uses the techniques of the advertising artist to package his subject. And, strictly speaking, his portraits represent photographs of individuals, not the individuals themselves.

In "The Jews," one detects what one critic has called the "purposeful ineptitude" of Warhol-style portraiture. The successive silkscreens are intentionally misaligned, producing an out-of-register effect known as "slippage." The result: lips where teeth should be; hair that smudges into the background; and eyebrows that crawl across the foreheads of their subjects like mating caterpillars. Like an adolescent who travesties the pictures in a magazine with a felt-tip pen, highlighting (and caricaturing) eyes, noses, and facial hair, Warhol has doodled across these faces from the past. Clearly, the artist has carefully considered the placement of these outline strokes, but the result seems as absent-minded as it does intentional. Color functions independently of outline, a technique that calls attention to the artist — to Andy, goddammit — in every representation. When Warhol intrudes into a photograph of Bianca or Truman or Liza — contemporaries in the Studio 54 sandbox — artist and subject seem to deserve each other. After all, who is better suited to plumb the shallows of the surface? The obverse is true of "The Jews." What, pray tell, does Warhol have to say to us about the likes of Justice Brandeis or theologian Martin Buber?

* * *

"He's not an attractive person, but he definitely has a certain . . . ." The woman in the knit dress and black boots was staring at the yellowing magazine photo of the now 52-year-old Warhol. The photo, and dozens of others, is part of an exhibit of *ca.*-1967 memorabilia. She was struggling for a thoughtful word with which to end her sentence. Her bow-tied companion, who perused the exhibit with his hands clasped behind his waist and his upper body cocked forward like a skater, seemed not to notice when she never found it.

The memorabilia, which includes a signed poster of a classic Campbell's soup can, is on loan to the show by Richard Rheem, a one-time Warhol protege and worker at his famous Greenwich Village Factory, who currently resides in Belmont. Silk scarf flung casually about his neck, *a la artiste*, Rheem was on hand as a kind of stand-in *auteur*. For those who had come to do a little hob-nobbing, Warhol's absence was a disappointment. "Of course, he'll go to the opening of anything, even an envelope," Eleanor Ward, who gave Warhol his first New York show at the Stable Gallery in 1962, has been quoted as saying. But Rheem has a possible explanation for what seems like a snub. The wispy artist still suffers from the side effects of having been shot in 1968 by Valerie Solanas, a bit-player in a Warhol film and founder of SCUM (Society for Cutting Up Men). Two .32-caliber bullets, fired through a paper bag at point-blank range, entered his chest and hit his lungs, spleen, stomach, and liver. After surgery, his chances of survival were 50-50. He still experiences pain and cannot always walk upright. (There is a famous photo of his scarred torso, displayed like an S&M come-on.)

But prominent Boston Jews and socialites of every persuasion did make the scene. Successful travel-agency owner Bernie Garber and his wife Bea were on hand, as were Berklee Music School president Lee Berk and his wife Sue. The images for this show, one of 200

Continued on page 11

Michael Mayhan

The Rhythm Rockers at the Speakeasy, 1978

Crossing the bar

by John Domini

The low concrete building at 24 Norfolk Street is no better than most of the ugly storefronts in Central Square. Blank-walled, with a jerry-rigged windowless door and a worn, almost illegible wooden sign overhead, the location could certainly use a sprucing up; it will certainly look better without the Speakeasy.

The Speakeasy was, first and last, a bar. Just a bar like many others. But for 10 years it was a place where a club-goer could hear authentic live blues by musicians who, in some cases, would seldom play outside Chicago. Nearly every great contemporary urban bluesman played a gig at the Speakeasy — "everyone up to Muddy," the bartender will tell you: every bluesman short of Muddy Waters himself. Moreover, the Speak offered a kind of Shangri-La for the less-famous musicians, mostly local, who came to play and to watch others play. It was a place with rare respect for the music, a respect that remained unchanged during its decade of operation under the management of Peter Kostanos.

But to turn the story of this bar into a soap opera would do no good. The owners of the building intend now to enlarge, to put in a bank and a parking garage. (If this information starts others dreaming about bad-guy businessmen, with no hearts under their three-piece suits, it's okay.)

"A bar is mainly a location," Kostanos explains. "Once you've got the license, it's just a matter of looking for a place." And in the wee hours of December 22, when the Speak ended its last night, perhaps the man in charge had tagged this bar's story best. A special local spirit had now gone looking for a place.

That spirit is largely the personality of Peter Kostanos himself. The man is thin, comfortably middle-aged. He has what might be called stock Mediterranean looks, with deep-set eyes and a prominent nose, but he plays up the Greek in him by favoring bulky white turtlenecks and sailor's caps. He likes to talk, but likes also to keep his listener off balance. His stories are served up with occasional barbs concerning how little anyone else knows about liquor-license hearings or how naive someone must be if he thinks an honest clubowner has to pay bribes.

Until December 22, all this wisdom would be handed down, with just the driest trace of a grin, from his throne, a stool at the end of the bar. Indeed, he prefers the title Speakeasy Pete; it takes some wrangling to get the actual name. Moreover, he's worked out a worldview. If he felt like it, some night during a break between sets, Kostanos would explain how the spread of R&B in white America is like the spread of Greek ways in the Roman Empire. "The Greeks," he says, "understood you have to conquer with your *culture*."

The effect was of a man who knew that this barstool and this music made the best combination for his life. During the years before the club had come along, Kostanos had been one of those successful but restless businessmen, the sort of freelancer common in second-generation households. He'd make a go of whatever he tried and then lose interest once the dicey part was over. He worked in advertising, sales, printing — and did a brief stint as a cafe owner. "It wasn't that the work was so nice," he recalls now; "I mean, in that place I had to wash the *floors*." Yet something about the cafe experience appealed to him, the restlessness built into it, perhaps. In 1971, when the old Norfolk Cafe became available ("a good place, just look at it"), he went in with his brother. At first, at the insistence of the brother, the club operated as both a restaurant and a bar. But soon enough Kostanos bought out his partner, and so began the transition to Speakeasy Pete.

A good place. The view inside the door always reminded me of a broad railroad car, with the passenger compartments to the right and the aisle to the left. The stage occupied most of the far end of the car, a no-nonsense black platform with "Home of the Blues" painted in white letters over one corner of the ceiling. The Speak could hold about 300, full. Yet even on the busiest nights, when the entertainment was Walter Horton or some strong local group like the Allston Allstars of '73 and '74, there remained a feeling of movement and elbowroom. You could always circulate, if slowly. The fake 1920s decor — bead curtains, photographs of Babe Ruth and Al Capone — added to this contradictory sense of snugness and breathing room combined. Perhaps this quality had something to do, also, with absence of fights. Hard to say; on this point there are complex issues at work. I do know, however, that in my hundred or so visits I never once saw anyone squaring off, and the musicians I've spoken with tell me their experience was the same. In any case, most nights it was as if the bass and drum were the train wheels beneath the floor, chugging the whole place along too quickly for anyone to get aggravated.

That the Speak even reached this genial and freewheeling state is testimony to the man who ran it. Kostanos had opened his club with a quieter kind of music in mind. "My idea of blues was Sonny Terry and Brownie McGee," he admits. "The old my-home-is-on-the-Delta stuff." But his place was started too late for the folk revival, after the baby boom had moved from Pete Seeger to Paul Butterfield. What reggae is to the New Wave — a credential proving a musician knows his politics and his roots — the 12-bar blues was to those who came up 10 and 12 years ago. Boston, in fact, was one of the most active areas for those interested in blues. During the late '60s, for example, Bonnie Raitt was a barhopping Harvard student, playing Mississippi-style guitar around the college circuit. The Geils band, likewise, was putting together the covers of John Lee Hooker and Otis Rush that appeared on their first album. So when the college blues bands came to the new Speakeasy, they came with amplified harmonicas and a drumbeat heavy as a mallet hitting an empty bucket. Typically, Kostanos went where the musicians wanted to go.

Thus the bar became what Richard Rosenblatt, leader of the 11th Hour Blues Band, calls "kind of a musical home." Rosenblatt should know. He's practically lived in the place himself, playing harp for several local bands before getting together the 11th Hour last year, and that group itself became more or less the Speakeasy house band, playing there every Sunday until the final night. Nor is Rosenblatt alone in being such a homebody. Every member of his band has played the Speak with other outfits, and together their musical genealogy is roughly as complicated and interwoven as the history of political favors on Beacon Hill. For the Speakeasy made a habit of supporting such bands. Kostanos would pay them respectably and charge no cover until the group gained enough of a following to turn a profit. A list of the local bands that were made in part because of the Speakeasy, makes a wonderful amalgam. Reading their names has for the longtime local club-goer the same effect as a list of the train stations in Brittany has on the narrator in *Remembrance of Things Past*: the Allston Allstars, the James Montgomery Band, Milkwood, Moon Over Miami, Aerosmith, the Powerhouse Blues Band, Joyride Express, Roomfull of Blues, Rockbottom Blues Band, Big Screamin' McGrew.

Then there were the legends. Listing the greats who played the Speak is merely to repeat a Who's Who: everyone up to Muddy. Better instead to hear the stories Kostanos and those round him tell of their more renowned entertainers. One night Pete noticed a skinny, sharp-featured black man in a broad-brimmed leather hat, sitting alone in a booth near the stage. Between sets the visitor called the owner over. "Dis time I'm playin' 'cross town," John Lee Hooker said, and grimaced as if swallowing soap. "Next time I come t'town" — he pointed emphatically at the table-top — "I'm playin' *dis place*." And Hooker did play several gigs at the club, until his price went out of Kostanos's range. But the singer still calls Speakeasy Pete from time to time, usually during the worst part of winter, in order to give the New Englander a hard time about what good weather it is out in California. Or there was Luther Johnson, who would show up before every gig with a girl under each arm. He would explain to Pete carefully that he was auditioning the women as singers for his group. "All the times I saw Luther play," Kostanos finishes the story, "he never once had any girl singer in the group."

With the mention of Johnson, too, the stories begin to reveal the harder surfaces beneath the jokes. Johnson pretty much drank himself to death; his last gig was at the Speak. And there are other tales that way: suicide, insanity, DTs and ODs. The names aren't important. What matters is that although The Speakeasy was fundamentally a happy joint, a place where a local kid could find himself flanked onstage by the likes of James Cotton and Bo Diddley, the repeated American tragedies that gave us the blues gave this club, similarly, the sort of authority few can claim.

When two of our greatest living bluesmen, Junior Wells and Buddy Guy, came for their final Speakeasy gig this past October, I went to try and pin down that authority. If the Speak truly had soul, I wanted to get its most intimate identifying marks. An hour before showtime, that night, the place was filling fast. Wells and Guy held court at the bar. Buddy was in fine form, gentle and friendly, his enormous hands briefly gesturing in a way that suggested the passionate succinctness of his great guitar leads. But as for the Speakeasy itself, he could only manage a few ordinary compliments about how nice the kids were in Boston, and then began recalling some favorite gigs in London and Chicago. Junior was even less helpful. A short and forceful man, with something like the combative stage quality of James Brown, Wells sat knocking back straight vodka in whiskey glasses (his performance that night, not surprisingly, was a shambles; the joyous jive he had during the great days of "Messin' With the Kid" and "Hoo-Doo Man Blues" has gotten away from him and mere drunkenness won't replace it). He too could say nothing about the club. Instead he started to tell me about all the muh-fuhs who were out all the time to steal all his songs. "Only way they can't steal 'em," he said, gesturing for another glass with one hand and pointing to his chest with the other, "is when I keep 'em in *here*."

It wasn't till the set was three songs old, until I heard Buddy Guy get off another of those sudden, enraged leads that kick away at the old blues forms until the original harsh spirit stirs from the dust — it wasn't until then that I realized I'd in fact gotten just what I'd come for. Never mind what stories these men actually told. The essential point was that here they'd felt at ease enough, among peers enough, to speak their minds without apology and without playing the interview game. The Speakeasy had given them that much room. How many clubs could offer the same? And when the final toasts were raised two months later, during the Grand Closing, it was this same *familiarity* the crowd was drinking to: something very much part of our city's perpetual-college way of living, and yet also something felt wherever a singer might try to widen his troubles to enclose an audience and a guitar. Many glasses were raised to the hope that Kostanos could find a new place, and I join them here. The promise of a family home, like most promises, is felt most genuinely when it's most blue. ●

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Etched in memory

by Kim Hays

Trying to describe a print or a drawing by Peter Milton is like trying to recount a dream to a friend. You keep describing the elements of the dream — "There were these strange people floating around .... We were in a great open space; or were we inside? ... I'm not sure" — but you cannot seem to communicate the dream's significance. Those hazy images function in a particular way, just for you.

Milton's work shares the tendency of dreams to be at once disturbing and comforting, nonsensical and yet full of personal meaning. A Milton print, with its pictorial quotes and tongue-in-cheek allusions, may seem to offer an intellectual provocation, but it inevitably elicits an emotional response. If it doesn't, then it isn't doing what Milton set out to make it do.

"What interests me is trying to evoke some psychic state, some sort of memory," he told me, as we sat in a tiny backroom of the Alpha Gallery during final preparations for his show. "It's not that I don't want people to respond to my work with their intellects. But I want to make a distinction between a basically intellectual purpose and a basically emotional one. I'm trying to set up a kind of puzzle that comes out of emotional wellsprings, so it resonates first with people's psyches. Once this resonating process has started, then people may become quite intellectual about the piece, trying to make sense of it. But the emotional response, the subconscious response, comes first. At least, that's what I think happens, because that's what happens to me when I finish a piece and take a good look at it."

(Kenneth Baker's review of Peter Milton's dual show appears on page 10.)

Milton was born in 1930 in Lower Merion, Pennsylvania, into a rigidly proper family. His first formal art training was at the Yale School of Art and Architecture, under the influence of Josef Albers, known for his colored squares, and printmaker Gabor Peterdi. As a student, Milton was interested in being a painter, not a printmaker, so he had very little to do with Peterdi. He started experimenting with prints later, in 1960, as part of a conscious rejection of the competitive New York painting scene. When he discovered in 1962 that he was severely colorblind, Milton stopped painting completely and took up black-and-white printmaking. After combining his artwork with teaching for a number of years, Milton, with his wife Edith (who is a writer), and their two children, moved to Francestown, New Hampshire in 1969. There Milton has been able to concentrate on his prints and drawings without having to teach.

Milton's prints are etchings or, sometimes, etchings refined by engraving. They are masterpieces of contrast, full of surprises, puzzles, and paradoxes — the greatest surprise being the harmony of each composition. Severe architectural structures hover in midair, against backdrops of luxurious foliage. Huge animals peer out of ghostly rooms, and isolated children play on labyrinthine stairs. The textures are elaborate, sensuous. In "Before the Hunt" (1978), ladies and gentlemen in formal 19th-century attire cavort with naked girls in an Art Nouveau decor that houses apes, fish, kangaroos, cupids, and a portrait of Maurice Ravel.

Milton demands that the astonishing images he introduces be compatible with the picture as a whole. "I don't set out to do something surprising or shocking or unexpected. But if you already know ahead of time what you want out of something you're creating, then it's not worth having. When I'm trying to resolve a pictorial problem, and I've already tried 10 images that didn't work, in sheer desperation I pull out an utterly unexpected one, and if it works, then, to my delight, I have made something coherent. That moment of discovery is an aesthetic experience; and it has to come as a surprise."

The printmaking process provides its own special moments of surprise, which, Milton informed me ruefully, are not necessarily pleasant. "I can spend a year preparing something — drawing, etching, engraving — and then there's that one second when I pull the first print off the plate, and I see the thing I've worked a year to get, and it's utterly different from anything I expected. Sometimes it gives me my first moment of satisfaction; other times, that's when I feel my first genuine flash of horror!"

What Peter Milton is seeking, through his trial-and-error-based creative process, is what he believes all of us, in our own private ways, are also seeking: the resolution of painful, sometimes unbearable, psychological tensions. "It's not difficult to get psychological about art, because I think the whole thing is about resolving the conflicts and tensions that make up the dynamic structure of the psyche. I think the artist makes art because that is *his* way of trying to produce resolutions, to reconcile discrepancies. Art becomes a parallel activity, a kind of background, to our rumbling psyches, for onlookers as well as artists. People get satisfaction from looking at a particular work of art because it is resolving something within themselves."

The number of people who get psychic satisfaction from looking at Milton's prints seems to be growing steadily. His work has been bought by at least a dozen institutions, including the British Museum and the Tate Gallery in London, the Metropolitan Museum of Art and the Museum of Modern Art in New York, and the Boston Museum of Fine Arts. Michael Botwinick, Director of the Brooklyn Museum, calls his etchings "among the most fascinating images to be created by a contemporary American printmaker," and Robert F. Johnson, the curator in charge of prints and drawings at the California Palace of the Legion of Honor, has singled out Milton's "Daylilies" (1975) as one of the most significant prints of the '70s. In the face of all this attention, Milton, the lover of surprises, offers us a surprise of his own: he has given up printmaking for drawing.

Milton does not claim he will never etch again. But he realized about two years ago that he was tired of the time-consuming process of making prints. "The last thing I wanted to be is a factory; I've seen that happen to too many printmakers. I don't want to waste the allotment of my life's time on endless technical refinement. So I decided to put the technical stuff aside and just concentrate on trying to create as many images as possible. For the last year and a half, I've been doing pencil drawings on drafting film. No prints."

Conveniently, while Milton's drawings are being shown at Alpha Gallery, through February 4, Impressions Gallery, only half a block away, is holding a simultaneous exhibit of his etchings. Some of the drawings at Alpha were the basis for subsequent prints; others are the products of Milton's new interest in drawing for drawing's sake. The two shows offer the opportunity to compare not only Milton's different media, but also his changing subject matter and his new ways of organizing space.

Looking through a book of Milton's prints before I interviewed him, I noticed that in 1965 his etchings began to contain portraits of his children, Jeremy and Naomi. Sometimes smiling, sometimes serious, and usually isolated, the children are almost always there, through 1976. Then, with the print series "Les Belles et La Bete" and the drawings that follow it, his children disappear. I asked him why.

"A while back I realized that the whole sequence of my work was a recapitulation of growth. I was trying to recreate my childhood, to do it over again and do it better than it was done to me the first time. Somehow, my own children were deeply involved in the process; I used them as subject matter. I began to wonder, as they got older, what would happen when I, too, got out of my childhood phase. Then we both hit adolescence at about the same time. I didn't know what this would do to my work — although I knew it was goodbye, kids, because I certainly wasn't going to drag them into it anymore. Suddenly, everything began to open up, and there were all these adolescent themes; I was really excited. Now I don't know what's coming next," Milton admitted, and he laughed. "I wonder what will happen when I get to my mature phase?"

One look at the drawings and prints Milton has been doing since 1976 convinced me that he is enjoying his adolescent phase enormously. Gone is the melancholy mood which pervaded much of the earlier work. The prints and drawings in the "Beauties and the Beast" series and the more recent drawings at Alpha Gallery embrace the subject of sex — favorite theme of adolescents — with the gusto of a novice and the delicacy of a master. Nubile female nudes dance, laugh, sleep, float, and make love in the arms of debonair companions, half-man and half-beast, while, in the background, staid 19th-century men and women in bowler hats and bustles look on appreciatively or hurry about their business. Brilliant, perfectly controlled draftsmanship has produced these delicate scenes. Their mood is lighthearted; their setting is theatrical. Apparently we, like our *fin de siecle* counterparts in the pictures, are being treated to an exquisite and rather risque performance of a gentleman's fantasies.

Peter Milton cheerfully claims the fantasies for his own. "Sex is too important to be left to pornographers; we have the right to do something with it, too. I know my Puritan ancestors would be horrified by what I'm working on now. But the drawings are just as much about affection as they are about sex. That's what makes them so happy and such a pleasure for me to work on. I wanted to put the images into an ambiance that we could all approach safely and easily, which is why the theatrical element is becoming more and more overt in these drawings."

Milton is satisfied with drawing and seems glad to leave the technicalities of etching and engraving behind him, for the time being. Yet even as he calls it boring, Milton admits that the process of printmaking and the multiple nature of prints are important to him for psychological reasons: "The fact that prints are multiples is a kind of echo of the multiple nature of the psyche and the repetitions that take place within it." Frequently he has gone back to a finished print, etched and engraved the plate again with major variations, and reprinted it as a new piece. Some compositions have reappeared, like fragments of memory, hauntingly transformed, over and over again, singly or as miniature quotations within larger works.

Much of Milton's evocative imagery is borrowed from sculptures and paintings, old newspaper photographs, magazine advertisements, portraits of 19th-century notables, and his family photo album. Imposed on this potentially chaotic quantity of material and exotic textures is an architectural order, rigidly geometric in many of the prints and increasingly fluid in the later work. "All the architectural devices in my pictures — the fences and grills, tile floors, pillars, and scaffolds — are my way of making the psychic material spatially coherent. In my prints, the spatial structure has to be in a highly resolved state, because the psychic material is so unstructured. The geometry helps me make sense out of the spatial and emotional jungle. The Victorian elements in the pictures may serve a similar purpose. I think I use Victorian architecture and people as a kind of caricature of formality. Everyone is trying to flee from the formality that holds them down; perhaps the Victorians are my way of evoking what I'm trying to escape."

Yet despite its elusiveness, Milton's work always reflects his awareness of us, his audience. Whether he draws us into his prints with his compelling use of perspective or offers us a place in the audience for his good-humored sexual fantasies, Milton is conscious of engaging his onlookers, even as he resolves his own pictorial and emotional concerns: "I am aware that in a print or drawing, which ends up with glass in front of it, a person is going to see his own face reflected. Many of my pictures already contain mirrors and mirror images, so the device of reflection is being used and reused on a number of levels, to produce an endless series of images. It's a wonderful puzzle, and it all starts with the viewer."

Film

Paul Land: "Teen angel, can you hear me?"

I was a teenage love god

by Stephen Schiff

THE IDOLMAKER. Directed by Taylor Hackford. Written by Edward DiLorenzo. With Ray Sharkey, Paul Land, and Peter Gallagher. Opens Friday, January 23, at the Charles and in the suburbs.

In the late '50s and early '60s, the parents of American teenagers found it easy to agree on many, many things — among them the sentiment that all rock 'n' roll songs sounded alike. Life was probably simpler then. Radios, for instance, were very small. Cars were long and curvaceous and silly-looking. There were liberals about. Nowadays, cars are tiny and radios huge, and not only do rock 'n' roll songs sound alike, but all movies about rock 'n' roll seem to tell the same story. You know the elements: the poor but energetic kid who's bursting with talent; the dreary mother who wants him to stop banging on the old upright and start doing something *serious* with his life; the piggy agents and DJs and record-company execs; the "meteoric" rise to the top; the pills, the booze, the soul-destroying tours, the loneliness. *The Idolmaker*, a lively, good-humored first feature by the director Taylor Hackford, fends off the formulas for a good hour or so, and then gets swallowed up by them in one horrifying slurp. It's set in that light-headed 1959-62 period when American pop culture seemed pleasantly intoxicated with its own tackiness. Rock 'n' roll songs sounded alike because all the innovators of the '50s were gone. Elvis was in the army; Chuck Berry was in jail; Buddy Holly was dead. Little Richard was busy finding Jesus, and the Beatles had not yet been heard from, even in Liverpool. Nobody could pretend that the Frankie Avalons and Tommy Rydells and Fabians who became stars — idols — during that period were artists, any more than movie stars like Tab Hunter and Troy Donahue were. When entertainment loses touch with art, it clings to sex as it to a life raft, and watching it gasp and gurgle is at once sad and amusing. Written by Edward DiLorenzo, *The Idolmaker* is based on the career of Bob Marcucci, the manager-promoter who invented Frankie Avalon and Fabian. Seeing it, one is refreshed by how blithely it approaches its subject; how wise it is to the sundry subtleties of "packaging"; and how aware of the insignificance of rock stardom. In *The Rose*, *The Buddy Holly Story*, *The Jazz Singer*, and numerous others, stardom was a holy grail and then a crown of thorns; in *The Idolmaker*, it's simply what happens to good-looking Italian boys when they meet up with Vinnie Vacarri (Ray Sharkey).

Vinnie, you see, knows what we know: that the people who turn dark-eyed hunks into rock stars are 13-year-old girls with pimples and braces, and that it's not the voice or the musicianship that will set the bobby-soxers to screaming — it's the look. Talent Vinnie's got. He dances, writes songs, choreographs. But he hasn't got the look — "I started to go bald when I was 18," he explains. Yet Vinnie yearns for stardom, or, more exactly, for an Italian pretty-boy whom he can train to spout his songs and perform his moves. He's a rock 'n' roll Pygmalion, and the streets are his quarry. The movie starts at the beginning of Vinnie's story, before he's really broken into the music business. But it feels as though it opens *in medias res*, because when we meet Vinnie, he's charging down the New York streets as though he'd already made his first million, and already the young bandleaders are clamoring to have him come out to Jersey to hear the group. This doesn't make much sense, of course: Vinnie seems an old hand before he's started. DiLorenzo and Hackford have conceived him as a man born with star-making machinery inside his head. He always knows exactly what to do, he's always right; and experience has nothing to teach him. In fact, he isn't quite a human being.

But Ray Sharkey is such a perpetual-motion machine that he skids right over our doubts. He's a hyperkinetic cartoon of an actor, slim and fast and lithe, and his voice has a soft, babbling sound. He gets twice as many words out as anyone else, yet his delivery is never sharp or staccato; he's like Don Corleone in high gear. Sharkey *is* balding, of course, and the lower part of his face seems to be fleeing from the knowledge. It thrusts down and away: ski-jump nose, jutting chin, a lower lip that you could open a beer bottle on. It's a pushy sort of face, always in motion; Sharkey, who was also in *Who'll Stop the Rain*, *Heartbeat*, and *Willie and Phil*, protects his characters from our scrutiny by blurring them. For a while, his technique works for Vinnie, partly because Hackford externalizes Vinnie's insights; we can see what he's thinking because Hackford makes us think the same way. There's a rousing sequence near the beginning in which Tommy Dee (Paul Land), a saxophone player who's become the compleat degenerate at a very early age, invites Vinnie to some out-of-the-way dive to hear his band. The band has a new, blond lead singer, and as Tommy warms

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Love among the dunes

by David Chute

ARABIAN NIGHTS. Written and directed by Pier Paolo Pasolini. Music by Ennio Morricone. With Ninetto Davoli, Franco Citti, and Hassan Ali Hamed. At the Nickelodeon.

Panoramic vistas of the festering Middle East, veiled in golden dust, swarm with dark nationals in gilded robes. Willowy, naked lads draped across velvet couches, swathed in pearls and feathers, rise and, in giggling pairs, step into smoking Oriental hot tubs. In addition, there's a fair (if not quite so sizable) contingent of lissome, doe-eyed maidens, likewise nude and likewise nervous. More bars of sunlight dapple these arcades, falling on the wizened faces of the street vendors (and their fruits) than were conceived in the most fevered daydreams of Joseph von Sternberg.

Whatever else it is, Pier Paolo Pasolini's penultimate opus, *Arabian Nights*, is certainly a feast for jaded eyes — albeit one composed, in part, of dishes that have turned. The movie arouses one's tourist impulses by mingling location footage from four different countries (Nepal, Iran, Ethiopia, and Yemen). But then it belies the wisdom of its own docu-fantasy techniques by employing native non-actors, who can barely keep a straight face before the cameras, and then transforming them, by means of an atrocious dubbing job, into honorary Italians. From *The Gospel According to St. Matthew* (1966) onwards, up until his death at the hands of a rough-trade pick-up in 1975, Pasolini had been applying on-location, neo-realist shooting methods to some of the unlikeliest material on earth. A communist, he appeared to believe that he could achieve a special, demystified insight into the roots of, say, The Bible, *The Decameron*, *The Canterbury Tales* or (in *Arabian Nights*) the Scheherezade stories by making a pilgrimage to the putative source, there to establish graphically their links with common life. It sounds a plausible enough theory — except, of course, that neither Chaucer nor Boccaccio were exactly folk artists.

But works of art often serve a culture not by reflecting reality, but by providing the forms of escapist refuge a people most crave. Indeed, one could contend that these wish-fullfillment fairy tales of efficacious magic and fabulous wealth are just about the last narrative form that would be enhanced by infusions of documentary grit. The proof is right there on the screen, I'm afraid, in a film that succeeds in capturing the elegance and charm of the original stories only when the ringers in the cast (Italian professionals like Ninetto Davoli and Franco Citti) take over from the local yokels — or when Pasolini severs his ties with the native soil, and takes off into pure fantasy. *Arabian Nights* works best when it's *least* "authentic." However, by the time a red-haired demon finally clasps a handsome prince in his manly arms, and then soars aloft like some enchanted helicopter, the sight could inspire scant

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Raoul Walsh: journeyman auteur

by David Thomson

San Antonio, in 1907 or thereabouts: it is that moment of overlap when Butch Cassidy could have bumped into a kid who would one day re-invent him on the screen. Raoul Walsh was 20. He'd led a wandering life, been in and out of college, worked on a Caribbean cargo boat, tried the cowboy life in Montana. Now, in Texas, while a hurt leg healed, he had to go on stage and sit astride a real horse on a treadmill for a play. He wore a white sheet and carried a flaming cross. The play was *The Clansman* by Thomas Dixon, a reactionary piece that would soon inspire a new medium (it was the basis for *Birth of a Nation*). When Walsh managed not to fall off the horse, someone inquired if he was interested in being an actor.

He died January 3 at the age of 93. Retired for 15 years, Raoul Walsh had been born eight years before any audience paid to see moving pictures. College students doing film history today were born *after* the New Wave. How can they grasp that the history of the medium goes back so far, but that some of the pioneers are only now dying? Chances are that those students get a glimpse of Walsh in their first class. If you want to see the innovative narrative fluency of D.W. Griffith, then look at the shooting of Lincoln from *Birth of a Nation*. It's Walsh who plays John Wilkes Booth, a lean-faced assassin with a mustache who braces himself before entering the president's box, like a bather about to plunge into cold water.

He never fancied himself an actor — or at least that's what he said in later years. Still, he was a handsome Black-Irish fellow until that day in 1928 when a jackrabbit came up through the windshield of his car and he lost an eye. That accident took him out of the lead role of the Cisco Kid in *In Old Arizona* (1929), allowing Warner Baxter to pick up an Oscar for it. Thereafter, Walsh wore an eye patch, and left it to others to wonder how films possessed with such a feeling for depth and distance were made by a one-eyed man.

Raoul Walsh could have lived another 20 years without getting the Life Achievement Award of the American Film Institute, an honor that was given to John Ford, who was eight years younger than Walsh but a director cast in the same mold. Walsh never challenged the estimate that he made routine pictures about adventurous men and the kind of women they preferred. Only in France was there a cult that believed he was among the very smallest band of angels: a Homer of the range.

The director himself dismissed those claims. An interviewer once quoted this uninflated description by Andrew Sarris — "The Walshian hero is less interested in the why or the how than in the what. He is always plunging into the unknown and he is never too sure what he will find there." Walsh reflected for a moment on this reckless notion that he might exemplify any pattern or need except those belonging to entertainment, and muttered, "I guess it's so. Everyone has his own impression of things. Maybe the guy was drunk."

He made more than a hundred pictures between 1912 and 1964 — the first a life of Pancho Villa, shot in Mexico, with Villa as consultant; the last *A Distant Trumpet*, a cavalry movie with Troy Donahue. It's significant that only twice, at the very end of his career, did Walsh seek to be his own master. Though he had no love for producers, he did not try to do without them or impose himself upon an entire picture.

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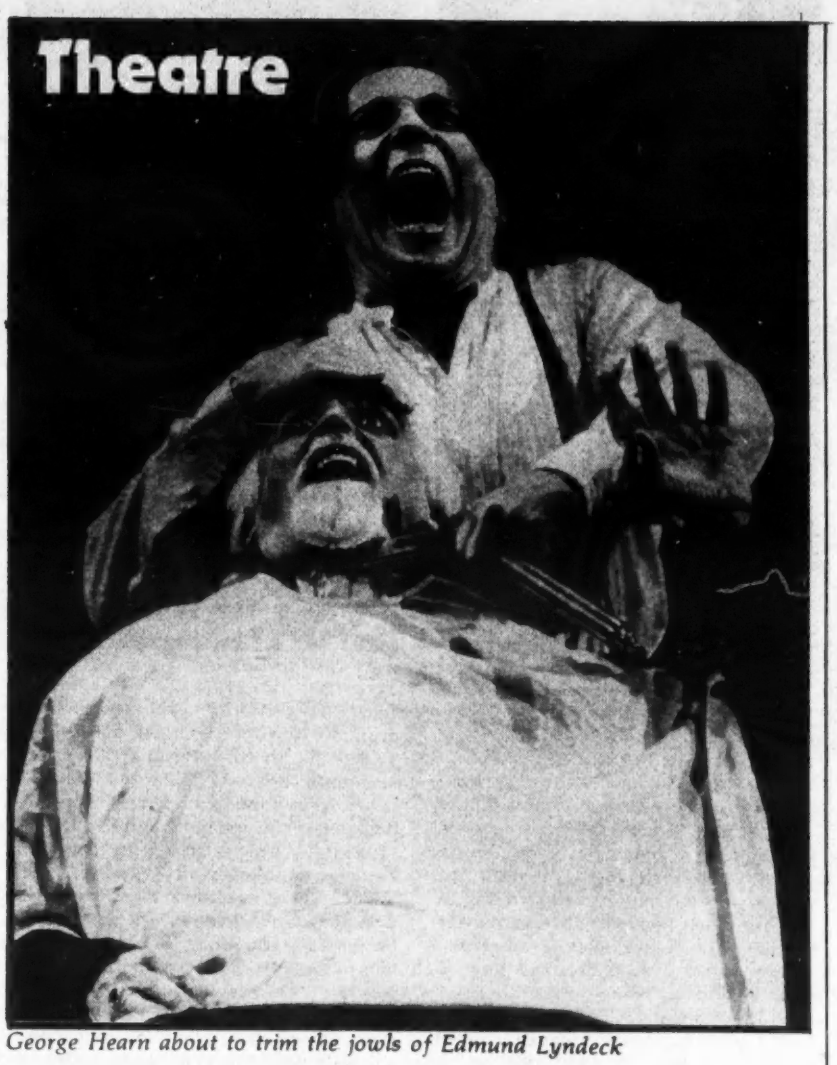

George Hearn about to trim the jowls of Edmund Lyndeck

Shave 'n' bake

by Carolyn Clay

SWEENEY TODD, THE DEMON BARBER OF FLEET STREET. Music and lyrics by Stephen Sondheim. Book by Hugh Wheeler. Based on a version of "Sweeney Todd" by Christopher Bond. Directed by Harold Prince. Dance and movement by Larry Fuller. Production designed by Eugene Lee. Costumes by Franne Lee. Lighting by Ken Billington. Orchestrations by Jonathan Tunick. Musical direction by Paul Gemignani. Conducted by Jim Coleman. With Angela Lansbury, George Hearn, Ken Jennings, Edmund Lyndeck, Cris Groenendaal, Betsy Joslyn, Sal Mistretta, Pamela McLernon, and Calvin Remsberg. At the Metropolitan Center through January 31.

Sweeney Todd must be the barbers' least favorite musical since *Hair*. And that one only killed business. In this apocalyptic near-opera, it is the barber himself — a sort of avenging fury with razor in hand and a black song in his heart — who does the killing. And he does it magnificently, hovering in his second-floor "tonsorial parlor" over Eugene Lee's industrial-revolutionary set like a storm cloud, thundering his fury and dispatching his customers with gruesome detachment. As composer/lyricist Stephen Sondheim puts it, "To seek revenge may lead to hell/But everyone does it, and seldom as well/As Sweeney Todd/The Demon Barber of Fleet/Street!"

You have certainly heard by now that *Sweeney Todd*, which won eight Tony Awards, is a "landmark musical." Why, then, can't the government subsidize it, as if it were a landmark building, so that those without the $20 for a good seat could have their anxiety over the state of the art assuaged? Believe me, if you've had it up the wazoo with saccharin and glitter and the waving wheat, then this is the musical for you. It's gritty, nihilistic, spectacular, and so musically complex that it's a wonder the cast, much less the audience, can leave the theater humming the tunes. And while we're at it, let's make Angela Lansbury a landmark, too. She has moved from *Mame* to mayhem without losing an ounce of aplomb. And

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Barbershop harmonies

by Lloyd Schwartz

Stephen Sondheim's score for *Sweeney Todd* is one of the most ambitious ever devised for a Broadway show. Parts are so complex and ingenious in their ensembles, orchestration, and musical counterpointing (one song accompanied with the tune of another; a grizzly throat-slitting taking place while someone sings a love song) that it's virtually impossible to "get" everything in the theater. Listening to the album with the enclosed libretto is good preparation, and the music grows on one. But not all Sondheim's complications are for the better. Crucial plot developments (and there is a lot of plot) get lost in the texture. There is also a destructive inconsistency of tone — the witty sting of nastiness that is one of Sondheim's contributions to musical "comedy" turning periodically into an inflated, overwrought imitation of bad opera.

Sweeney Todd fails at precisely the points it tries hardest, and with the heaviest hand, for "significance." The recurring "Ballad of Sweeney Todd," for example, uses the *Dies Irae* as a refrain ("Lift your razor high, Sweeney!"). It's embarrassing, with far less power than the nasty jokes pie-maker Mrs. Lovett (Angela Lansbury) and Sweeney (George Hearn) make about the various professionals they will soon be eating ("Have a little priest"). Sondheim's securest idiom has always been parody — especially parodies of various musical styles; *Sweeney Todd* even has an amusing opera parody — of Figaro's *Largo al factotem*, of course, in the shaving contest number. But the razor edge of wit too often turns into a meat cleaver of explicit moralization. Do we need to be told that Sweeney "served a dark and vengeful god"? When Sweeney bellows "I'm alive at last" or "Oh my God" to the chromatic cliches of modern opera, there's no irony at all, only melodrama.

Sweeney Todd isn't only self-conscious on Sondheim's part, but self-imitating. All good composers, of course, have a personal voice; but there's a difference between a song that "sounds like Sondheim" and one that repeats what he's already done. The ingenue's breathless patter-song when she refuses to marry her guardian ("He means to marry me Monday") is startlingly similar to Amy's "I'm not getting married today" in *Company*; "Pretty Women" repeats musical, verbal, and rhythmic patterns from "In

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Moon grownups

by Carolyn Clay

LOOSE ENDS by Michael Weller. Directed by Earl McCarroll. Set designed by Michael Anania. Costumes by Barbara Forbes. Lighting by Steven G. Friedlander. Photography by Gwen Swearingen-Simpkins. With David Zoffoli, Geraldine Librandi, Lanie Zera, James Russo Jr., Thomas Doran, Maryann Plunkett, David Brezniak, Lee McClelland, Martin R. Anderson, and Brad Jones. At the Next Move Theater, Wednesdays through Sundays through February 22.

Tom Wolfe dubbed the '70s the Me Decade. But it was also the Us Decade, the era of the Relationship. Naturally, the Me-ism and the Us-ism sometimes clashed, and that conflict is the subject of Michael Weller's play *Loose Ends*. The author of *Moonchildren* is dealing here with moon-grownups exploring the craters of adulthood. But Paul and Susan — smart, attractive, spoiled — seem to push their way through a decade otherwise peopled by assholes. The central question in their relationship, and in the play, becomes whether to have children: he wants one, she doesn't. And frankly, it's difficult not to take Paul's side. As the only people in the play who are not flagrant schmucks, don't they owe it to their species to reproduce?

Don't misunderstand. *Loose Ends* is an agreeable play, hilarious yet tender, not *too* glib, and probably difficult for any middle-class white couple in their 30s not to identify with. But Paul and Susan, interacting — when they aren't staring into each other's eyes, or into the navel of their relationship — with cartoon hippies, neurotics, gurus, nerds, and capitalists, are a little like human guest-stars on the Muppets. They do have one credible friend, an earnest, straightforward film-editor (Paul is also a film-editor, Susan a photographer) named Selina, and I spent half the play hoping they'd find a three-dimensional mate for her.

Oddly, the disparity between substance and spoof makes *Loose Ends* an ideal play for the Next Move Theater Company, best known for its quasi-improvisational music-comedy revues. The troupe, which recently affiliated with Actors' Equity, has a couple of fine actors, some talented entertainer-comedians, and a few switch-hitters. And *Loose Ends*, its contemporary version of *The Way We Were* (complete with slides) decorated with sharply observed sketches of what jerks we were, makes good use of everybody. If there are loose ends, even dead ends, to Weller's thinking about relationships, the Next Move production, directed by Earl McCarroll, is tight and brims with life — real life, the good life, *Love of Life*.

But if Weller's Paul and Susan float through sudsy straits, the water is warm and achingly familiar. Like *Moonchildren*, set in a Somerville commune of Brandeis students in the mid-'60s, *Loose Ends* threatens to become a period comedy within 10 years. Right now, however, one squirms at the recognition of those banalities closest to us, the young professionals, struggling to reconcile our collegiate ideals, our excruciating self-awareness, with our burgeoning desires for security, success, Cuisinarts, sun-decks, even kids. Interestingly, the play's concerns *are* similar to those of a soap: rites of passage; questions like, to birth or not to birth. But Weller's point of view is different, and he understands satire. Moreover, he has an excellent ear for contemporary lingo. The Sara Davidson of the stage and the Agnes Nixon of the hip, he is also the David Mamet of the college-educated illiterati. Like it or not, this is how many of us talk, mixing profanity with what we hope is profundity.

Paul and Susan meet, in the play's opening scene, in 1970, on a beach in Bali. He is returning from a stint in, you guessed it, the Peace Corps; she is bumming her way around the world with a girlfriend. The relationship moves from Indonesia to less exotic locales — like Cambridge. The couple moves tentatively from casual sex to living together to marriage — for tax purposes. But marriage, alas, was easier when men mapped it out and women went along, their offspring and *Good Housekeeping* clutched to their hearts. Paul and Susan must consider two too-easily launched careers, and they must deal with the threat and insecurity competition creates. They must define and protect their "own spaces" — like rival gangs protecting their turfs. And they must deal with umpteen questions that didn't used to exist: do we drop out? do we sell out? do we need success? do we need expensive stuff? do we want kids? Eventually, painfully, they grow in different directions, and the partnership, though not the love, disintegrates — amid much material splendor, on a terrace overlooking Central Park, in 1979.

But Weller, who loves chewing a tender cliche as much as the next playwright, may be at his best lampooning Paul and Susan's fellow travelers through the '70s. He has little sympathy for Paul's

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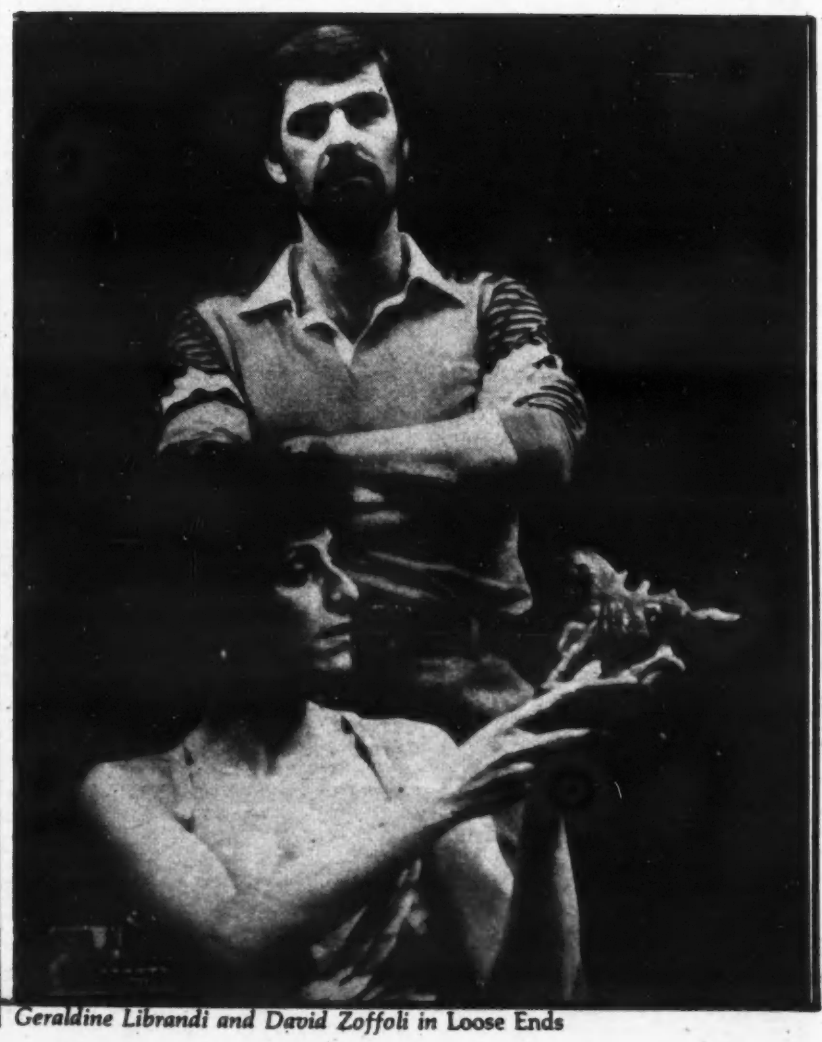
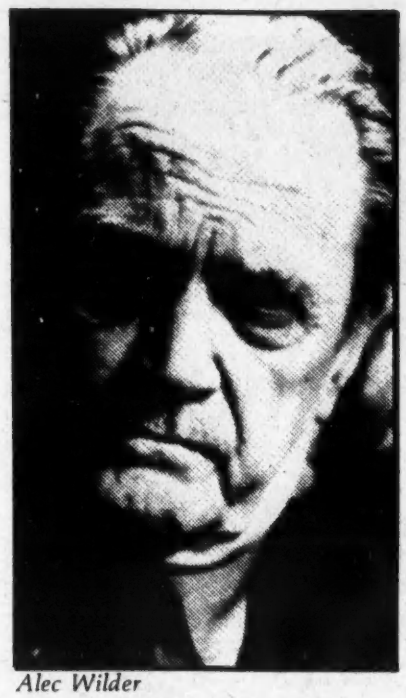


Geraldine Librandi and David Zoffoli in Loose Ends

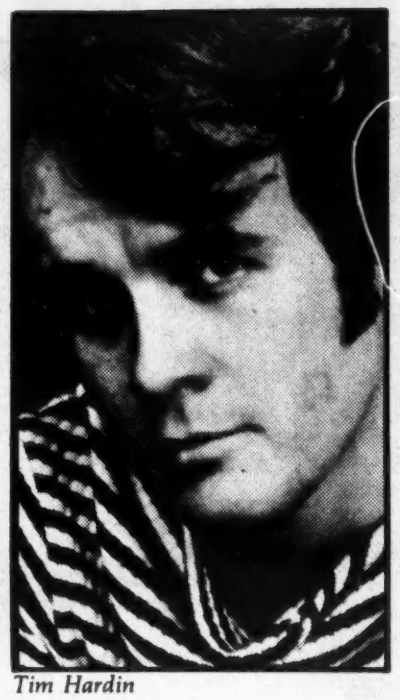
Music

Reason to bereave

by James Isaacs



Alec Wilder



Tim Hardin

There were no outpourings of grief when, in late December, we lost two singular and seemingly disparate composers, Alec Wilder and Tim Hardin. One suspects that had they ever met (At the Cafe Carlyle? At the Cafe Au Go-Go? Wherever, the mind reels at such a *tete-a-tete*), they'd have instantly loathed each other. Or Wilder would have bolted posthaste.

The retiring, often curmudgeonly Wilder, who was 73 (Hardin's age was given as 39) was a well-born Easterner who lived out of three suitcases at New York's Algonquin Hotel and was said to cherish the pastimes of a quieter age — riding trains, writing letters, visiting friends around the country who shared his civilized tastes. "I am a small pond person," he wrote. "I hate danger and am horrified by violence."

Hardin, who hailed from Oregon and was a direct descendant of the fabled outlaw John Wesley Hardin (although it should also be mentioned that the singer's mother was reportedly a fine concert violinist), was an ex-Marine and a long-term heroin addict — a dangerous type. Moreover, he wrote and sang songs that sounded approximately like those that Wilder reflexively dismissed as meretricious, self-pitying, amateurish, and simply tiresome.

But Wilder would have seriously misjudged Hardin as yet another of the "vibrato-less, beady-eyed folksingers who, with wretchedly acted out false modesty, sing of the wind and the rain, the caterpillar and the butterfly . . . ." (from a brief, mordant statement of Wilderian aesthetics in *down beat*, October 21, 1976). For the two men were, in a sense, kindred musical spirits despite their antithetical sensibilities, though Wilder would doubtless have hooted at such a notion.

Both created slim volumes of muted, resigned, eloquent, self-contained popular songs that made one wish there were more (Wilder, of course, was also a prolific classical composer, whose output included operas, choral works, and dozens of chamber pieces). And both initially reached the wider audience and attained a measure of commercial success when others recorded their material.

"I'll Be Around," Wilder's gem for which he also wrote the lyric (his most frequent collaborator was William Engrick), was the B-side of the Mills Brothers' 1942 million-seller, "Paper Doll." "It's So Peaceful in the Country" (lyric again by Wilder) was a 1944 hit for Mildred Bailey.

"If I Were a Carpenter," as rendered by the late Bobby Darin (who lifted Hardin's rheumy, breaking vocal style, much to the composer's displeasure), reached the Top 10 in the fall of 1966; the Four Tops also brought it to the charts in the spring of 1968. (Hardin's career, incidentally, began in the coffee houses of Boston and Cambridge during the early '60s.)

Most important, however, Wilder and Hardin subtly, if impermanently, eradicated musical boundaries and moved against the currents of their respective times. In 1938, while the nation jitterbugged to the tromping of the big bands, Wilder recorded the first of his Octets. Though occasionally self-conscious, these brief, whimsically titled pieces (*e.g.*, "Neurotic Goldfish," "The Amorous Poltergeist," "Concerning Etchings") more or less happily married classical music and jazz.

Nearly three decades later, while the Now Generation got no "Satisfaction" (why should ours have been different from any other generation?) and pop music was growing increasingly verbose and obscurantist, Tim Hardin was really the one to bring it all back home. His songs were miniatures (the first two indelible LPs for Verve-Forecast, both deleted, clocked in at just under 50 minutes — combined); but, as in haiku, virtually every word carried weight. While the late Lillian Roxon wrote that, "Hardin managed to work the lyricism of folk in with the gutsiness of rock," his songs, in fact, owed more to the ache of country and the pain of the blues, the lilt of the samba, and the timbres and phrasing of jazz (he often worked with jazz players and, more than any other so-called pop singer of his day, understood how to hang behind the beat).

Wilder's anomalous Octets, also long out of print, were hardly soulful. By no means were they the first, most ballyhooed, furthest-reaching or oldest venture into jazz-classical fusion, but their quirky charm has worn quite well. Wilder composed them for a group that included friends from his student days at the Eastman School of Music in his hometown of Rochester, New York. The line-up was, and is, most unusual: a woodwind quintet (clarinet, bass clarinet, flute, bassoon, and "Sing Along with Mitch" Miller featured on oboe), plus a harpsichordist (Walter Gross, composer of the standard "Tenderly"), a bassist, and a drummer who limited himself to brushes.

With the rhythm whisking along at a medium-to-brisk 4/4 and the harpsichord providing the proper jingling Baroque sonorities (and, unfortunately, saddling some of the arrangements with a kind of crooked-pinky quality), the warm, prevailing winds blew from the direction first charted by the French Impressionists. Wilder's compositions, more classical than jazz in nature (it wouldn't be easy to blow on their changes), stressed trim theme-and-variations ensembles over improvisation, although tight solo space was allotted to all but the bass and drums.

In lesser moments, the music is mannered, a bit contrived, and curiously fleeting (pianist Marian McPartland, an ardent Wilder admirer, averred that many Wilder tunes are "deceptively simple to play, yet hard to memorize"). More often, however, the Octets are, by turns, pastoral, fanciful, bittersweet, incandescent — souffle-light and as changeable as New England's spring.

Continued on page 11

The Solar system

by Ron Wynn

Given America's need for comparisons, it was not only inevitable but good business for Solar records, the leading exponent of West Coast black pop, to emulate Motown. Virtually everything company founder, president, and producer Dick Griffey does or utters reflects the Barry Gordy influence, from the stylistic uniformity of Solar's hits, to Griffey's careful cultivation of his own image as a rising and imaginative black capitalist. The Solar sound does exist: an identifiable blend of smooth-flowing, melodic, light music that sometimes creeps into MOR. The highest compliment that one could pay Griffey is that he knows and exploits the limits of his groups; seldom will a Solar group tackle material that's unsuited for or beyond its abilities. Even the choice of these acts — the Whispers, Shalamar, Lakeside, Carrie Lucas, Dynasty — reveals that Griffey, like Gordy in the old days, selects those who are far from being successful and are willing to subordinate themselves to his style — to his company.

But on closer examination, the Solar/Motown analogy begins to crumble, mostly because the talent the two labels have produced is hardly equal. Motown unearthed geniuses (Smokey Robinson, Diana Ross, Stevie Wonder, perhaps Marvin Gaye), and Solar has only discovered craftsmen. Motown's in-house writers and producers included Eddie Holland, Lamont Dozier, Brian Holland, Valerie Simpson, Norman Whitfield, all aggressive individualists, while Solar's best producers, Leon Sylvers and Kossi Gardner, are employees to a formula who have yet to create anything resembling a Motown-like anthem (though the Whispers' "And the Beat Goes On" comes closest). At its height, Motown either anticipated where the culture (black *and* white) was going or helped spur it along; Solar merely provides an alternative for those uninterested or unaffected by the driving street sounds of New York City. Indeed Solar's major hope is to be the caretaker of the '80s, the label that can merge all the sentiments left out by the militant rap/boogie/new-wave axis. Solar's appeal is to fans who still prefer gentility and structure to assertiveness and abandon. So disciplined are the Solar groups that even the recently released revue, *Galaxy of Stars Live*, was only another faithful demonstration of the Griffey principles: controlled to the point of boredom, delivered with emotion, but without energy. Though it's probably too harsh to charge Griffey with bleaching his charges, most of this music would be right at home on anyone's AOR or Top-40 station.

The missing link so far in the master plan has been the failure of a group to ascend to superstar status, a Solar Supremes or Temptations. The Whispers are certainly dazzling in concert, handsome and cognizant of all the tricks of sexual hypnotism. But they're in their 30s, too old for attaining superstardom, and they're too dependent on their material to fake the charisma. Their newest album, *Imagination*, like last year's breakthrough, *The Whispers*, has a polished charm and a shiny romanticism, buffed by the cool, creamy voice of the Scott twins, Walter and Wallace. "It's a Love Thing" echoes the work-song steadiness of "And the Beat Goes On" while letting the brothers exchange sliding passages and smooth admonitions in between the standard Solar floating arrangements. No Whispers album better illustrates their complete faith in Griffey, for fewer songs will be sillier this season that either "Continental Shuffle" or "Up on Soul Train"; yet the propulsion the Whispers generate while negotiating vapid lyrics is genuine. Though they sing circles around many other, bigger, names, the Whispers remain instead Solar's most consistent, dependable unit.

Dynasty's enthusiasm outweighs its talent, although Nidra Beard, Linda Carriere and William Shelby are pleasing singers, and Kevin Spencer is one of Solar's more earthy vocalists. *Their Adventures in the Land of Music* yielded two moderate hits last year, "Do Me Right" and "I've Just Begun To Love You" with its tart, almost juvenile arrangement and overstated lines, but none in the Dynasty team has the kind of commanding presence or innovative stance required for idiom leadership. The three singers integrate their infectious voices into the twin-guitar, synthesizer barrage of the Solar sound — and let it go at that.

Lakeside's about as close to funk and boogie as a Solar group comes. Thomas Shelby and Tie Meyer McCain stick twang and grunt into their inflections, and Otis Stokes plays the toughest bass in the entire label. He is the one instrumentalist who doesn't muffle his tones or slither into a song's background, and he gives Lakeside the necessary bottom for its funk efforts. However, the group has only siphoned off the cliches of funk, as its recent *Fantastic Voyage* reveals. The title cut and "Your Love Is On the One" spews them out in rote: booming rhythms, get-on-the-floor prattle, chunking electronic phrases, noodling guitar, and one-beat percussive accompaniment.

Then there's Carrie Lucas, an average singer who's fallen into the Loleatta Holloway trap, bouncing from disco to cabaret to soul-pop, never finding a suitable style. She's maybe the greatest beneficiary of the Griffey treatment because her album, *Portrait of Carrie*, has finally given her a pop identity — the newly liberated woman. Her salty, frosty voice works well on numbers like "Just a Memory" (with the Whispers) and "Career Girl," where she can pose the choice of work *vs.* love and play around the edges of the question without confronting it directly. In this context, Lucas has a soothing, peaceful quality in her voice, and may go on to reap Marlena Shaw-like popularity as a pop-funk star acceptable to the bourgie.

But the group with the biggest potential to give Griffey the coat-to-coast success he craves is Shalamar. Everything from its story-book beginnings as Don Cornelius discoveries to its bubbly youth prints out marketable. Even the surprise marriage of Jeffrey Daniel to Stephanie Mills, despite her parents' objections, was a publicity bonanza. Furthermore, its *Soul Train* experience has given it extraordinarily intricate dance routines, as anyone who witnessed its last two Boston appearances can attest. Though initially Shalamar was barely able to cover Motown classics with competence, it's since honed an approach that features the fleeting, prim soprano of Jody Watley, the upper-range vulnerability of Daniel, and the sensual mid-range of Howard Hewett and integrates it all seamlessly.

Three for Love represents both the maturation of Shalamar and of Griffey's style. Watley especially is singing with more vividness. She takes to her accompanying role on "Somewhere There's a Love" with almost ethereal longing, in contrast to the dour Daniel/Hewett lead. Each member seems more conscious of building his or her identity rather than simply stepping out and belting a few bars then disappearing. And still, Shalamar is the tightest trio around; when it does the upbeat tunes like "Full of Fire" and "Make That Move," the voices bounce off the light beat — spry, energetic, and joyful. Though not overly influenced by child-boogie, the group's sensibility approaches that genre. An exuberance and freshness dominates even the most serious composition; it's impossible to imagine Shalamar singing a blues or depressive arrangement. The group inverts the middle-class blues of Chic and makes its songs a middle-class celebration of emancipated youth. However, even Shalamar's cheery recklessness can't overcome the ignorance of a throwaway number like "Pop-A-Long Kid" and can't cover up the stock arrangements of Shelby and Sylvers and the leaden horn charts of Gene Dozier, John Stevens, and Fred Jackson. Which is why I still doubt the Griffey undertaking. While none of these acts will bolt or demand autonomy, as many of Gordy's groups eventually did, it's equally true most possess little imagination or foresight. Until, or unless, Shalamar becomes a creative rather than a reactive force, Griffey's quest will remain only symbolic. ●

Pouring on the salsa

by Bob Blumenthal

Jerry Gonzales

Nearly 35 years have passed since beboppers and Cubans launched one of the most promising fusions in American music, the synthesis of jazz and Latin idioms. The beginning was auspicious, to say the least: Dizzy Gillespie's big band featuring Chano Pozo, Charlie Parker soloing over Machito's Afro-Cubans, and such performers as George Shearing and Cal Tjadar making Latin percussion a cornerstone of their combo sounds. But for the most part, the jazz world has been oblivious to the evolution of Latin styles. While bop turned cool, hard, and ultimately free, and some jazz plugged in and crossed over, a simultaneous series of developments flowed from the Afro-Cuban foundations of the '40s — mambo, charanga, bugalu, salsa. Much of the music made under these labels reflects the direct influence of Parker and post-Parker jazz innovators, yet the average jazz listener considers Latin *orquestas* and *conjuntos* about as relevant as polka bands.

The reasons for this neglect are hardly mysterious. Like gospel, Latin music is aimed at a specific ethnic audience and rarely surfaces outside the Hispanic-American community; important labels like Tico, Coco, Carino, Alegre, and West Side Latino simply don't appear in many record stores that otherwise consider themselves comprehensive. Even if they did, one wonders whether the narrow-mindedness of most American record buyers would yield to bands where guitar players are listed as performing on *tres* (nine-string) or *quatro* (ten-string); where the percussion section regularly contains *quinto*, *checkere*, *bata*, *guiro*, and *timbales*; and where most of the instrumentalists are equally important as part of the *coro* (vocal chorus).

As the Hispanic population in this country continues to grow — as it is about to overtake blacks as America's largest minority — Latin music is bound to become more accessible and more familiar. (Boston listeners already have an excellent resource in Jose Masso's *Con Salsa* program, heard Friday and Saturday evenings on WBUR-FM.) The amount of Latin jazz (as opposed to jazz with a Latin tinge) that breaks through to white and black non-Hispanic listeners, however, remains minimal. Albums do appear every couple of years, though, that suggest we are ignoring a whole world of music with all the strength and spirit of the best contemporary jazz. In 1978 it was Eddie Palmieri's *Lucumi Macumba Voodoo* (Epic), and now the point is being driven home again by *Ya Yo Me Cure* (American Clave), Jerry Gonzalez's vivid cross-cultural triumph (available from NMDS, 500 Broadway, NYC 10012).

Gonzalez, percussionist/trumpeter/arranger, exemplifies the natural synthesis of Latin and jazz. Like many leading Latin players of the past 20 years, he was born in New York; unlike most, he has worked extensively with both bebop and free jazzmen (including Kenny Dorham, Gillespie, Clifford Thornton, Tony Williams, Larry Young). In the mid-'70s, Gonzalez recorded on Salsoul with *Grupo Folklorico y Experimental Nuevayorquino* and *Conjunto Libre*, two bands intent on combining traditional Cuban and Puerto Rican folk forms, Afro-American jazz, and contemporary salsa. Also present in these groups were bassist Andy Gonzalez (Jerry's brother), percussionists Gene Golden and Vincente George, vocalists Frankie Rodriguez and Milton Cardona, and trombonist Papo Vasquez, all of whom are among the 12-member ensemble that appears on *Ya Yo Me Cure*.

In the earlier albums by these players, the main objective was to reconcile newer Latin styles with their Cuban sources. Jazz was acknowledged in liner notes, but surfaced in the music only during occasional horn solos (primarily by trumpeter Alfredo "Chocolate" Armenteros, who does not appear on the new album). On *Ya Yo Me Cure*, Gonzalez has shifted the balance. Trombonist Steve Torre (aka Turre) and pianist Hilton Ruiz, musicians with established jazz credentials, are present and have featured roles, and the program is weighted toward instrumentals from the jazz repertory. Furthermore, two of the three vocals are throwbacks to Cuban ritual chanting. Salsa rhythms suffuse every piece, but the music rarely sounds like the accepted notion of salsa.

"*Agueybana Zemi*," the closest thing (to these ears) to unadulterated salsa is just the kind of romp that belongs at the start of an album. The voices of Rodriguez and Cardona blend brilliantly over the drummers' 8/8 vamp and the prodding chant of the *coro*. Jazz touches are provided by Andy Gonzalez's bass, guitarist Edgardo Miranda, and Ruiz. The remaining vocals are in the style of Cuban religious chants, with Rodriguez (who composed all three songs) adopting a rawer delivery as he leads the *coro* through call-and-response patterns, and as the drummers pile cross-rhythms on top of the voices. The mood of these tracks is closer to the West African music of Olatunji than either Latin or jazz. Despite the thick 6/4 textures of "Baba Fieden Orisha" and the deep primal pounding of the title track, these performances go on too long and are too similarly conceived to sustain interest.

There are no such problems on the four instrumentals, which successfully integrate jazz material into a Latin perspective. "Nefertitti," with Gonzalez blowing muted trumpet in obvious homage to Miles Davis, is treated in a manner that composer Wayne Shorter will appreciate. Rather than merely setting up a series of solo choruses, Gonzalez extends the idea of the original performance by Davis's quintet (where the theme was constantly repeated by the horns as the rhythm section improvised) and allows ensembles and soloists to wash over each other in layers. The track feels like colors running on a canvas or, to use a musical analogy, like an Ellington performance in which the individual contributions are subsumed by the whole. Gonzalez and his sidemen have clearly gotten beyond simply "knowing the tune" to the point where they know what the tune means.

The same might be said for Gonzalez's arrangement of Thelonious Monk's "Evidence." He has extracted a clever step-vamp variation on Monk's theme that mediates between the melody and the

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Cellars by starlight

New De Haven

by Doug Simmons

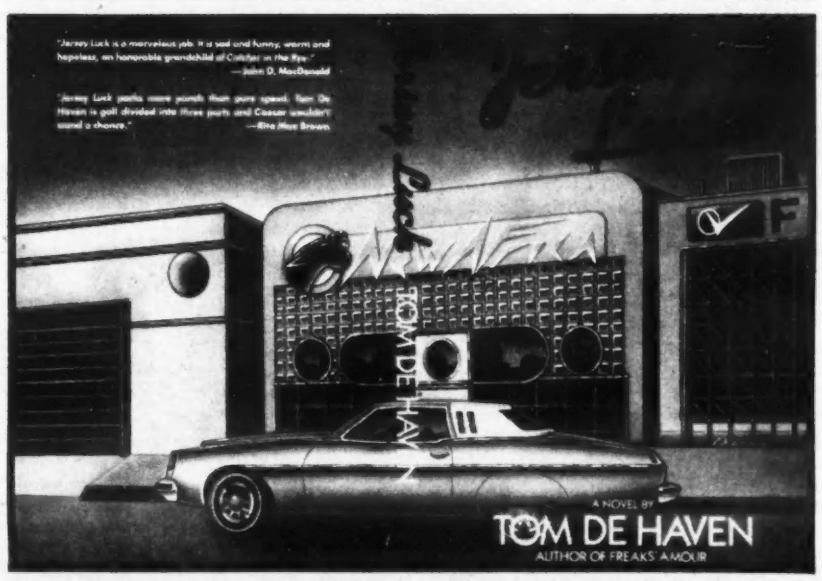
A week before Three Mile Island nearly blew, a book appeared called *Freaks' Amour* by Tom De Haven (William Morrow), his first. I quit reading it halfway through (and didn't finish it until this year), my mind boggled by its tortuous plot and my gut repulsed by its characters. The book centers on survivors of a mysterious nuclear explosion in Jersey City in 1988. Radiation causes flora and fauna in the area to mutate. Those humans who escape remain Normals. Those who don't "weren't permitted to leave the county for almost a year. And once they could leave — after all the Geiger counters stabilized at the noise levels of light sleet on car windshields — they found Normals not so keen on working side by side with somebody whose right ear might resemble a burnt pita loaf, or had a bottom lip in triplicate, a perfectly formed thumb sticking out of his bald and parti-colored pate." My boho friends loved this stuff. They passed the book among themselves, and one even took the time to praise it in *Subway News*, one of the few publications to review it. Without this network of fans, the book might have gone unnoticed. Because of it, *Freaks' Amour* was the cult book of 1979.

Trying to stay ahead of the hip, I dove into a review copy of *Jersey Luck* (Harper & Row, 193 pp., $9.95), De Haven's second novel. With bloated, scaly faces and kielbasa-fingered hands swirling in my memory, I was shocked by the first paragraph. It was so . . . so Normal:

I grew up in Jersey without knowing any dangerous personalities, no small fry with easy access to firearms, no berserk dads or brides on dope. That's because where I came from, towns share firemen, mayors do it—part-time, and a new family restaurant featuring a clown on Tuesdays is front-page news with a picture, and so is any local kid who can spell perfectly. Jesus. I had good skin, good schools, art class and chino pants, never an arrest. Jesus Christ. Neighbors liked me, nuns did too, nobody died, and grandmothers bowled on leagues.

The man speaking is Jacky Peek, a pothead whose name suggests a lot. He's a voyeur who wants to become a doer, and boy does he mess up. First, he falls for a woman who shoplifts, steals cars, and finally robs a bank. Then he moves to a Jersey City ghetto where his honky ass isn't particularly welcome. He gets a job working with a black pimp named Stag, with whom he delivers newspapers and contraband for a minor gangster named Saul Weitz. Dope, guns, passports, pirate video tapes, razor blades, dead cats — you name it, Saul can get it. During the course of a route, Peek becomes infatuated with a woman married to a jealous toll collector who solves all problems with a can opener and a lead pipe. By the end, Peek has strayed way too far from his element. His solution to escaping his stoned suburban background is to willy-nilly push all the wrong buttons. As a result, he disrupts or destroys a lot of lives.

De Haven's prose, without being cloying, is as simple and sturdy as Vonnegut's. For example, after Peek has clumsy sex with Catherine, the bank robber, she suggests he get a tattoo. He observes:


"Jersey Luck is a marvelous job. It is sad and funny, warm and hopeless, an honorable grandchild of Catcher in the Rye."
—John D. MacDonald
"Jersey Luck packs more punch than guns spewed. Tom De Haven is golf divided into three parts and Caesar wouldn't stand a chance."
—Rita Mae Brown
Jersey Luck
TOM DE HAVEN
A NOVEL BY
TOM DE HAVEN
AUTHOR OF FREAKS' AMOUR

"She had one, a Disney-cute mushroom filled in magenta just above her pelvic bone. Later she rinsed out her diaphragm and twirled it on a finger-tip like it was pizza dough, as a little joke." What forces us to believe De Haven's comic inventions is the flood of popular culture in these people's lives. You can hardly turn a page without hearing a record or watching television. The Eagles, Rolling Stones, Billy Joel, Bruce Springsteen, Talking Heads, Police, Who, Knack, Blue Oyster Cult, and far more come streaming out of stereos, juke boxes, and car radios. There is even a punk band called the Antichrist Newsboys that performs songs like "Pain" and "Kill the Arabs." (The band is a flashback inspiration for an identically named social group in *Freaks' Amour*; the group takes keen delight in aiding the destruction of the planet, which it feels deserves it.) I even remember seeing the cited Johnny Carson show when Carl Reiner and Jerzy Kozinski were guests. These references, more than realistic details, are the key to De Haven's characters, the props that make you forget you're reading fiction.

* * *

I phoned De Haven last week. He lives with his wife Santa Sergio and daughter Jessie Ann in Jersey City. Though he continues to write, he started teaching high-school English last November. He's 31.

Q: *Is Jacky Peek you?*

A: There's a lot of me in him, personality quirks. What he looks like is what I look like. He's left-handed. But he's a generation once removed from me, seven or eight years younger. All the attitudes are not mine. I don't approve of his solutions. I'm not from the suburbs. I'm from Bayonne, right around here.

Q: *Do you think New Jersey settings hurt you commercially?*

A: Yeah. I don't know if readers want to know about New Jersey. The prejudice comes through, I think, in my inability to get re-

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BOSTON'S MOST PURCHASED ALBUMS

LAST WEEK	THIS WEEK	ARTIST	TITLE	WEEK(S) ON	LABEL
6	1	JOHN LENNON/YOKO ONO	Double Fantasy	4	Geffen
5	2	PAT BENATAR	Crimes of Passion	17	Chrysalis
2	3	BRUCE SPRINGSTEEN	The River	9	Columbia
8	4	NEIL DIAMOND	The Jazz Singer	5	Capitol
3	5	KENNY ROGERS	Greatest Hits	11	EMI/UA
1	6	BARBRA STREISAND	Guilty	12	Columbia
4	7	AC/DC	Back in Black	15	Atlantic
7	8	THE POLICE	Zenyatta Mondatta	9	A&M
12	9	BLONDIE	Autoamerican	3	Chrysalis
9	10	STEELY DAN	Gaucho	3	MCA
13	11	THE DOORS	Greatest Hits	8	Elektra
11	12	THE EAGLES	Live	5	Asylum
20	13	THE KINKS	One for the Road	27	Arista
23	14	QUEEN	The Game	24	Elektra
10	16	STEVIE WONDER	Hotter Than July	8	Tamla
14	16	BARRY MANILOW	Barry	3	Arista
—	17	FLEETWOOD MAC	Live	1	Warner Bros.
—	18	KOOL & THE GANG	Celebrate	2	Mercury
18	19	HEART	Greatest Hits/Live	4	Portrait
15	20	TALKING HEADS	Remain in Light	9	Sire
—	21	THE OUTLAWS	Ghost Riders	1	Arista
21	22	HUMAN SEXUAL RESPONSE	Fig. 14	4	Passport
19	23	THE B-52'S	Wild Planet	15	Warner Bros.
17	24	ROCKPILE	Seconds of Pleasure	4	Columbia
—	25	REO SPEEDWAGON	Hi-Infidelity	1	Epic

WBCN'S MOST PLAYED ALBUMS

—	1	THE RINGS	The Rings	1	MCA
—	2	THE CLASH (Imp)	Sandinista!	1	CBS/Epic
1	3	JOHN LENNON/YOKO ONO	Double Fantasy	6	Geffen
4	4	THE POLICE	Zenyatta Mondatta	12	A&M
2	5	BRUCE SPRINGSTEEN	The River	11	Columbia
3	6	THE JIM CARROLL BAND	Catholic Boy	9	Atco
5	7	BLONDIE	Autoamerican	5	Chrysalis
8	8	HUMAN SEXUAL RESPONSE	Fig. 14	6	Passport
10	9	ROCKPILE	Seconds of Pleasure	9	Columbia
—	10	NEW ENGLAND	Explorer Suite	14	Elektra
9	11	TALKING HEADS	Remain in Light	9	Sire
—	12	PAT BENATAR	Crimes of Passion	14	Chrysalis
—	13	STEVE WINWOOD	Arc of a Diver	1	Island
—	14	QUEEN	Flash Gordon Soundtrack	1	Elektra
6	15	THE TEARDROP EXPLODES (Imp)	Kilimanjaro	3	Polygram
12	16	DIRE STRAITS	Making Movies	7	Warner Bros.
17	17	U-2 (Imp)	Boy	2	Island
—	18	ECHO & THE BUNNYMEN	Crocodiles	1	Sire
—	19	FLEETWOOD MAC	Live	2	Warner Bros.
—	20	REO SPEEDWAGON	Hi-Infidelity	1	Epic

WBCN'S MOST PLAYED SINGLES

GEN X (Imp)	Dancing with Myself	Chrysalis
THE JACKSONS	Heartbreak Hotel	Epic
CLIMAX BLUES BAND	Gotta Have More Love	Warner Bros.

WBCN'S MOST PLAYED LOCAL MUSIC

BALLOON	Listen to the Rock	
THE MUNDANES	Make It the Same	Portable
HOT DATES	Time Is to Me	Boston Skyline

BIG MATTRESS SONG OF THE WEEK:
ECHO & THE BUNNYMEN Do It Clean Sire

WITH A BULLET

Selected by Kit Rachlis, BOSTON PHOENIX Music Editor

Try (Rough Trade 45) — Delta 5
In which love is both a power struggle and an act of bravado, and "Try" is both the argument ("You want me to agree with you") and the post-mortem analysis ("I tried and it got me nowhere"). The most playful of the British post-punks, Delta 5 prefer polemics that are witty, eccentric, and grounded in experience (like who's going to make the coffee in the morning). Which means that the gurgling, martial beat (mostly bass and drums, little guitar) and the lead vocals (Bethan, I think) are gently self-mocking while never giving up their point.

Israel (Polydor import 45) — Siouxsie and the Banshees
I still can't make out all the words, but somewhere in the cavernous echoes of this song you can hear Siouxsie struggle with anti-Semitism — her own and everybody else's. Singles like this aren't made in America (they certainly don't become hits); the politics are plain and the music mysterious, and it's usually the other way around. Here, the song comes together when a chorus of male and female voices envelop and lift up Siouxsie's — and they don't sound heavenly so much as they sound frighteningly human.

The Earth Dies Screaming (Graduate import 45) — UB40
The title leads you to expect a Japanese monster movie, but it's actually a piece of cocktail reggae. The apocalypse is now all right, but you'll never find it up some river — look for it on a beach where it wafts through palm trees and gently stirs up the sand. A funny vision: lazy organ, off-hand guitar, undulating beat, and a drifting, torchy voice singing: "The earth dies screaming." The irony would be heavy-handed if the music weren't so sexy and danceable.

Records

Creedence Clearwater Revival
THE ROYAL ALBERT HALL CONCERT
(Fantasy)

Rock 'n' roll fans on the lookout for fresh values could use the revival of Creedence Clearwater more than the Doors' second coming. Creedence's John Fogerty is the once and future symbol of sane, economical rebellion against every kind of easy fatalism in pop music, while Jim Morrison's tattered specter only encourages such fatalism. Fogerty's band reminded the lost children of America that they were descended from resiliant pioneers, traditions that promised a road onward as well as away. In 1970, when elaboration was synonymous with progress for much of rock's audience, Creedence climaxed its five-minute Royal Albert Hall workout of "Born on the Bayou" with a hearty restatement of the song's basic riffs. Is this enough 10 years later? Sure is — those chords pop like summer lightning. The next song is "Green River," and when Fogerty belts out "Walking along the river road at night/Barefoot girl dancin' in the moonlight," the good ol' Creedence boys have got everybody mainlining Tom Sawyer — one of the most durable highs of all time.

A feel for the bedrock mysteries of the American experience is usually associated with sacrosanct heavyweights like, say, the Band, rather than with a Berkeley (California) aberration with a knack for chart-topping singles. But Fogerty neatly proves he has it all — the common touch with uncommon perceptions — with a pair of interacting songs on side one of *The Royal Albert Hall Concert*. "Don't Look Now" still "Manages to encapsulate the class system in two minutes and eight seconds," as Robert Christgau once wrote, and it's followed here by the little Richard-ish raver "Travelin' Band," a near-perfect celebration of beating that system.

Albert Hall has a generous 14 cuts, with clean overall sound (though Doug Clifford's bass is rather muffled); it makes the quick-and-dirty *Live in Europe* that Fantasy put out after Creedence Clearwater disbanded even more irrelevant. *Albert Hall* itself has no introduction or appreciation of the group to fill in new fans; the jacket is the same humdrum photo used inside the chronicle anthology. Which is cheesy treatment for the band that put the label on the map. The music, too, stumbles through a couple of rough patches. "Proud Mary," in particular, sounds bored, and on the cover of "The Night Time Is the Right Time," Fogerty's vocal suffers by comparison with Ray Charles's classic. The extended version of "Keep On Chooglin' " that closes side two is one of the band's few self-conscious efforts to get heavy, with lots of decent but less-than-stellar guitar heroics from Tom and John Fogerty. All this dead weight could have been replaced with a good take of Creedence Clearwater's version of "I Heard It Through the Grapevine," its only extended arrangement that kicks like its three-minute singles. This is minor griping, though. *Albert Hall* is an unexpected reward from the past.

The payoff comes not just from the understated resonance of Fogerty's intelligence, but from his unflagging ability to deliver this resonance with his voice. Dozens of young bands are now grappling with the limitations of their lead singers, with no obvious resolution in sight. The best that punk *cum* new wave has to offer — John Lydon comes to mind, and even (gulp) Debbie Harry — are strictly bush league compared to the uncorruptible impact of a Van Morrison, a Bob Dylan, and, yes, a John Lennon. These men do not have the pure tonality of Tim Ran Alley standards, either, but their voices have the power to arouse emotion beyond the mere content of their lyrics. The implicit democracy of rock 'n' roll singing never gave license to mediocrity. This is not to say that the snooty sorts who warned us that Dylan would rot the ears of a generation were right — but the current, vague dissatisfaction among many long-time rock listeners is not simply old fart-ism. It can be traced to the chorus of blah new voices, and somehow it's become taboo to bitch about this. But as Fogerty demonstrates with "Bad Moon Rising," the right voice can use the grim truth to set you free instead of bringing you down. With frustration rising higher all the time in pop music, everyone deserves to hear him.

— Milo Miles

John Fogerty

Pylon
GYRATE
(DB)

Have you ever, say, done the laundry and found yourself entranced by the steady ka-chunka-chunka-ka-chunk of the washing machine? Be honest now. A rotating fan, an air conditioner on the verge of breaking down, a set of wind chimes — any simple, insistent beat pattern — can, if it catches you right, send you off into that near-hypnotic state in which you take over that beat and fill in the tonal spaces for yourself. The sound becomes yours rather than something presented to you. African and Jamaican musicians have known about this for a long time. Western musicians only recently rediscovered the concept, and have given it a name: minimalism.

Pylon is as good an illustration as any of the compromises necessary in applying minimalism to rock: since it is pop music, and so demands at least some melodic attention, some tonal spaces are already filled in. For one thing, Pylon provides lyrics — albeit lyrics that are fragments of thought or image. Most of Pylon's songs retain the traditional pop format of verse and chorus, call and response, and all have that pop essential, the melodic hook. But the hooks, whether guitar riff or vocal line, phased or distorted, are simplicity itself — rarely more than four or five notes reworked again and again. Listen to "Dub," the group's debut single. Michael Lachowski plays just one heavily phased bass note on the downbeat of every measure; a two-chord guitar line and rum rolls plunge in and out, while Vanessa Ellison shouts, moans, and whispers "We eat dub for breakfast" — the song's primary lyric. In other words, it's an outline, like dub itself. Spurning any production or instrumental extravagance, the band provides only what is necessary for successful dance music: an urgent rhythm and a tense, dramatic vocal. And it does this well — you couldn't ask for more exciting music.

The problem with *Gyrate*, though, is that none of its material matches the single, though an aggressive argument for good health called "The Human Body" comes close. Pylon runs the risk here of becoming too stylized, a trap that other contemporary minimalists, like Polyrock, have fallen into. In its eagerness to turn ideas into finished songs, the band too often uses the same tempos, the same tone settings, the same vocal intervals, and so on. Theoretical purity is admirable, of course, but Pylon is asking us to lay out bucks for a record, not a tract. *Gyrate* is disturbingly consistent. Apart from a few unusual moments (the pavan-like guitar of "Weather Radio," for example), this can be a wearying 40 minutes of homogenous music. Pylon relies on a kinetic stage presence — Ellison's racing the stage and attacking the mike while the band prowls behind her — to draw an audience into its rhythms (and the band's Underground shows were some of 1980's best), but this kind of presence is a stranger to vinyl. Perhaps Pylon's insistent brand of minimalist rock can be taken only in single-sized amounts outside of a club. But I prefer to think that practice makes perfect and that it will be less-stiff-necked Pylon that returns to the studio after its current tour of England.

— Craig Federhen

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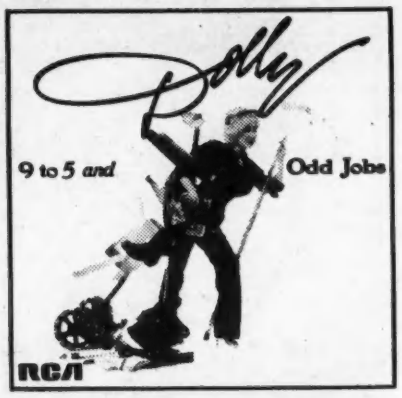

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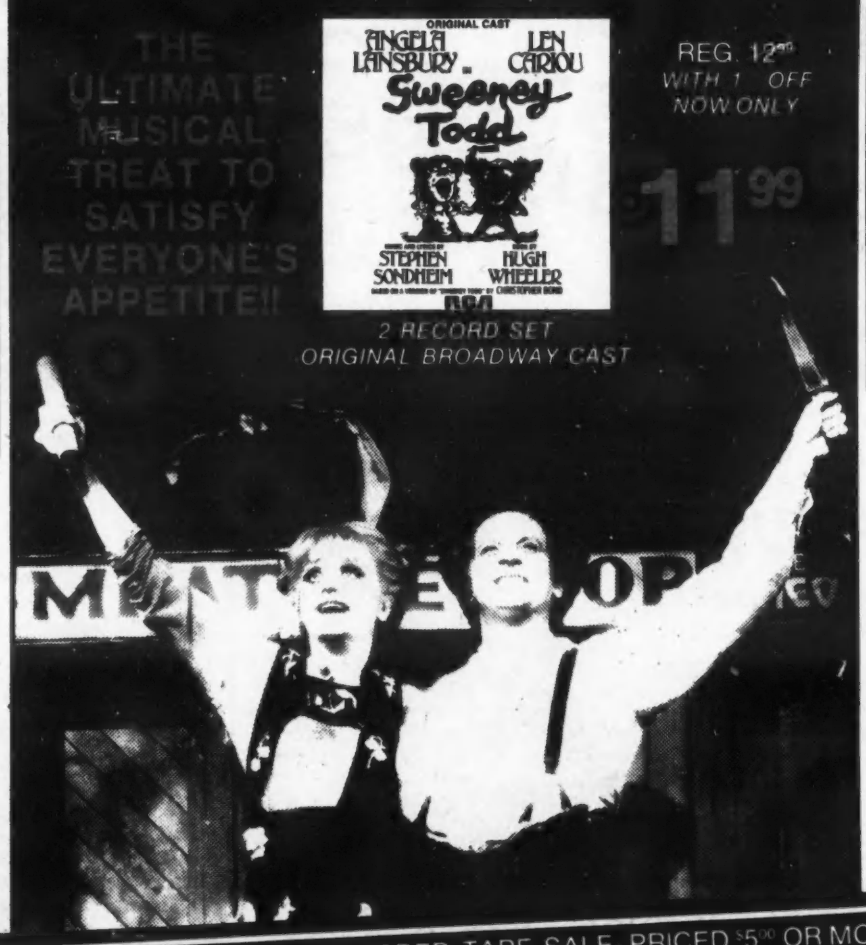

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Art

Milton's dreams, Pollock's acts

by Kenneth Baker

Since the advent of surrealism, so many artists' works have been likened to dream images that today such a description evokes very little. But Peter Milton may be the one contemporary artist whose works have really earned the ascription of dream-likeness. His drawings, on exhibit at the Alpha Gallery, tend to be sparer than his prints (which are on view at Impressions), but the spatial character of Milton's images is in full force in both the drawings and prints, and it is their spatiality that gives the works their indecipherable mystery. Taking advantage of illustration conventions familiar from movie posters and other forms of advertising graphics, Milton constructs images in which figures, objects, and locations merge and shift without regard for consistency of scale or rational sequence. What differentiates Milton's work from commercial imagery is the subtlety of the transitions within it. His images are filled with contradictions, yet it is almost impossible to seize upon one specifically. His images are suffused with an atmosphere of improbability, while being filled with precise and accurate realistic details, just as dreams are. And by using bits of old interior and exterior architecture, old-fashioned and contemporary costume, he also makes us see the eerie spatial transitions in his images as temporal transitions.

In his more recent drawings, such as the "Dance Lesson" group, the straightforward realism that used to typify his work's details gives way to bizarre, yet credible, grotesqueries; men with wolves' heads or flipper feet, little girls who seem to be turning into cats.

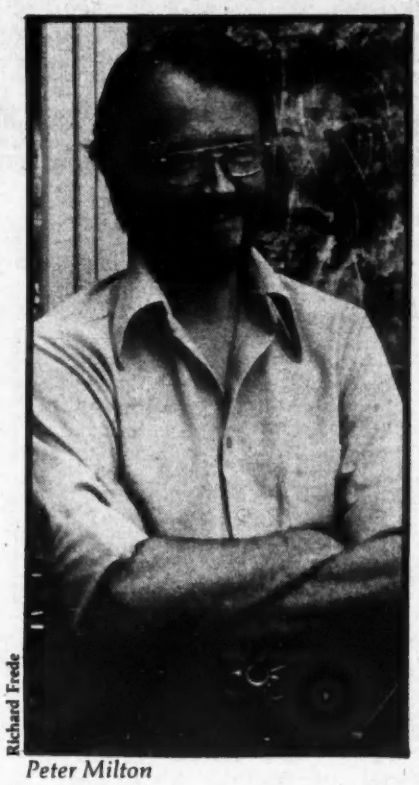
Milton's work might look like an arbitrary indulgence of fantasy were it not for the extraordinary technical resourcefulness of his images, and for the fact that his use of pictorial space is in a sense truthful. His use of space is wholly personal, and unmistakably his own, yet it discloses the true plasticity of pictorial space as a historical reality available to artists (or to anyone who can control it). It is the combination of inimitability and universality in Milton's art that makes its fascination more than frivolous.

* * *

Since they were made in the early 1950s, Hans Namuth's photographs and films of Jackson Pollock in the act of painting have set a standard for efforts to document contemporary artists at work. Namuth's interest in Pollock's activity stemmed first from his meeting the artist, rather than from his experience of Pollock's paintings. As the exhibit of Namuth's Pollock series at the Magnuson Lee Gallery reveals, the photos convey Namuth's fascination with Pollock's face. Its wrinkles knotted with intensity, that face is the pivot-point of all the pictures in the series, even of those in which the artist's motion blurs his figure. In one image, Pollock studies a finished canvas with his back to the camera. Here his slouching, wiry form seems to take on the same expression of pent-up energy and anxiety so characteristic of his face.

Pollock's art brought to the fore the performance aspect of painting. The term "action painting," which Harold Rosenberg coined to describe the work of Pollock and his contemporaries, is really redundant. That painting is a kind of activity is something we easily forget in focusing attention on finished objects. But it is a fact we cannot forget when looking at Pollock's canvases: the process of painting is their theme. Namuth tried to make the performance that was Pollock's working process his theme as well. His photographs document one of the important and seldom remarked aspects of Pollock's work — the fact that Pollock broke contact with the canvas. For centuries, painters had always proceeded by touching their working surfaces directly or with tools. By spreading canvas on the floor and letting gravity carry paint to the working surface, Pollock was able to bring the energy of his whole body to bear on the painting process. In Namuth's pictures, we see Pollock dancing around the edges of the canvas, darting in and out, flinging paint from the end of a stick or a brush. It is clear that the process through which tangled skeins of paint accumulate is both under Pollock's control and full of unpredictable possibilities. We seem to see Pollock literally projecting paint beyond the reach of his conscious intentions. Namuth's photographs help us understand how the scale of Pollock's paintings was justified by the athleticism in their making. And when we see that justification clearly, we may feel confirmed in our suspicion that the large scale of so much painting since Pollock is not really justified, at least not by the nature of the working process that produced them. Unlike so many efforts to document creative activity, Namuth's photographs really do enhance our understanding of the work they record. If Pollock's canvases do not convince us of the artist's seriousness and conscience, these photographs of him at work probably will.

Forming a coda to the show is Namuth's famous portrait of Pollock sitting on the running board of a Model T Ford. The afternoon shade falls on the man and the car in such a way as to make them seem to be of the same substance. The irony and poignancy of the portrait are enhanced by the knowledge that Pollock apparently killed himself by driving wildly off a country road. ●



Richard Frede

Peter Milton

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Warhol

Continued from page 1

signed and numbered portfolios from which all screens have been destroyed, were supplied by Art for Industry director Janice Miller. Mrs. Miller, a doyenne of Boston's art world for almost 20 years, was in full flower. "I'm normally reluctant about any edition in excess of 75, but when I heard this was coming, I knew I had to subscribe. Most of the Kafkas have been sold in Europe, you know. Of course, what you are seeing tonight is contemporary art in a traditional setting. Yet these figures, which are larger than life in all ways, are so *utterly* at home here," she said — repeatedly — to anyone who'd listen. Although there was not a whisper of hard-sell, one of the purposes of this show is to find a permanent home for these images. Purchased individually, the 10 portraits sell for $30,500; purchased as a group, Mrs. Miller can let them go for $18,000. A veritable steal.

The organ music, cocktails, and *crudites* notwithstandng, no Boston opening would be complete without the ubiquitous Smoki Bacon, who, by dint of her *elan, esprit,* and sure-fire invitation list, was one of four "honorary co-chairpersons" for the evening. When Bacon crossed the gallery's *mezzuzahed* portal, I had everything .I could do to keep my companion — a certified crank in her own right — from introducing herself as Mrs. Gefilte Fish.

Even in an empty room, Warhol's portraits must be considered in relationship to our attitude about the values of his affluent patron class. "The portraits are social artifacts, mostly of and paid for by rich people whose homes they are meant to adorn and whose pretensions to cultural eminence they are meant to ratify. It is something in the vicinity of this fact that exercises Warhol's detractors," wrote poet Peter Schjeldahl in the May issue of *Art in America.*

But there may be more to Schjeldahl's equation. Warhol's detractors — and even some of his admirers — may be exercised by the artist's unbridled opportunism. He is, after all, the man who put an ad in the *Village Voice,* listing his telephone number, and saying he would endorse anything — anything at all — for money. Exploiting the worst ethnic stereotype, "The Jews" seems aimed at a quick score among a *nouveau riche,* predominantly Jewish, social elite. Having fleeced the pop-drug-rock-*People* market, the businessman-artist is in search of greener pastures. Even among his fans, this suspicion persists. New York ad exec Burt Minkoff, proud owner of a Warhol "Mao" and a connoisseur of other Pop Art superstars (Jasper Johns, Roy Lichtenstein, *et al.*), sees Warhol's game for what it is. "Why not WASPs of the 20th century? I'll you why not," he said in a telephone interview with the *Phoenix.* "*Jews* invest in modern art. Old money goes to Sotheby's and buys portraits from the 18th century."

Twenty years after he arrived on the scene, Warhol still knows where to find our artistic nerve endings, still knows how to make us twitch — for better or worse. Even for cranks and highbrows, this show, which runs through February 28, is worth a visit — a brief *schmooze* with Golda, Gertie, Sarah, and Siggy. ●

Hardin

Continued from page 6

During his final decade there was something of an Alec Wilder revival, which was effected in no small measure by the *New Yorker's* jazz critic Whitney Balliett. Balliett's virtuosic 1974 profile renewed interest in and introduced new listeners to Wilder's neglected *oeuvre.* Eventually the writer invoked Wilder so regularly in his dispatches on *sotto voce* thrushes and prudent jazz pianists that Wilder had become almost as closely identified with *New Yorker* decorum as Eustace Tilley himself. It was somehow comforting to read that Wilder's conversations were liberally spiced with indelicacies.

But Wilder's energy as he approached and passed his 65th birthday was indeed remarkable. In 1972 he completed *American Popular Song: The Great Innovators, 1900-1950,* a perspicacious study of over 800 tunes (though, typically, none of his own) and their composers — truly the first and last word on the subject. He hosted a radio program, published another book (*Letters I Never Mailed*), added a lyric to Thad Jones's jazz ballad "A Child Is Born," and wrote more melodic music in sundry shapes, forms, and colors.

Tim Hardin experienced no such resurgence. Dropped by his record company, his marriage over, he left for England, and by the mid-'70s he and his songs were all but forgotten in America. Now and again one might hear Rod Stewart's cover of "Reason To Believe" on the radio, but there was usually no mention of the composer.

In 1976 Hardin quite unexpectedly resurfaced, first on an adequate LP for Antilles, then for a few nights at Paul's Mall. He had gained weight and lost hair, and his voice was spent, but he still had those songs: "How Can We Hang on to a Dream," "Black Sheep Boy," "Never Too Far," "It'll Never Happen Again," "Misty Roses." He got through the show, which he sometimes could not do in the past, received polite applause, and was gone.

His masterpiece was "Tribute to Hank Williams," a jazz-tinged elegy in 6/8 about the waning hours of a self-destructive genius. Softly struck vibes supplant the familiar crying obbligatos of the pedal steel. The lyric to the bridge is, "He sang from his heart, took the pain for his fans/Who watched the pain in his heart, and then they sat and then . . . they clapped their hands."

As Alec Wilder and his friends would never have lamented, "They don't write them like that any more." ●

Gonzales

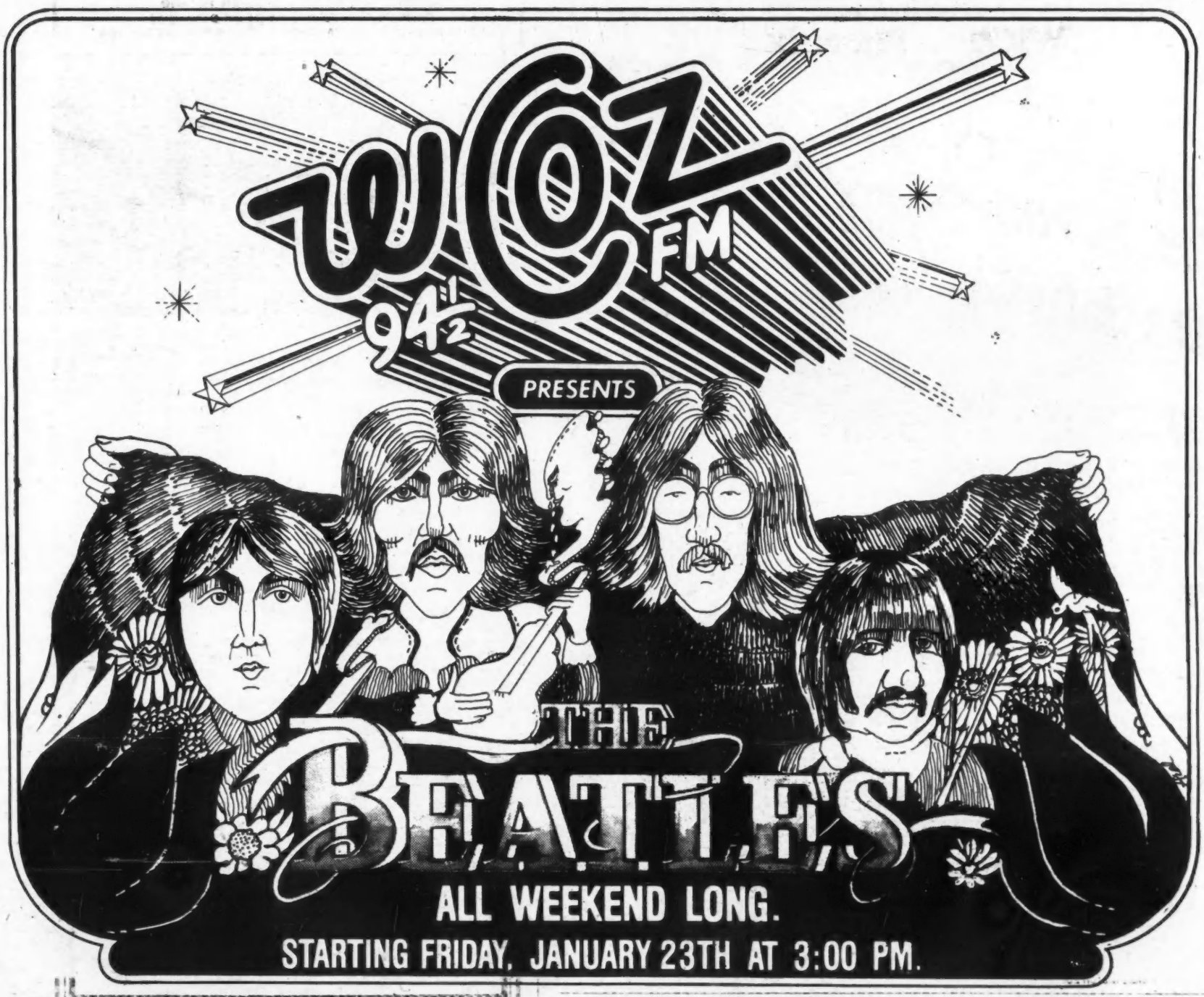
Continued from page 7

churning *ritmo* underneath. Everyone seems to be listening particularly hard on this track, expanding on the ideas of the others (hear the drummers behind the opening trumpet cadenza and Ruiz throughout) and on "Evidence" itself (Miranda's guitar solo is most Monk-like in this respect). Conventional trap drums, played by the trusty Don Alias, are added for this track only, without obliterating the Latin time feeling. Monk has rarely been treated so well.

If there is a star on *Ya Yo Me Cure* besides the leader, it is Hilton Ruiz, a pianist who plays through large chunks of his instrument's history, yet is far from a mere imitator. He can offer speed and density when necessary, but in the manner of older Latin pianists, can produce lines that dance. "The Lucy Theme," performed by a piano-bass-conga trio of Ruiz and the Gonzalez brothers, sounds like the intersection of Bud Powell and Latino; there is none of the levity of Richie Cole's version here. Ruiz peels off single-note lines over the bristling 6/8 rhythm like a first-generation bebopper.

"Caravan," the Ellington-Juan Tizol warhorse, is an even greater triumph for Ruiz and the entire rhythm section. Gonzalez adopts a straightforward approach in his chart, giving the trombone-heavy horn section a lustrous opening chorus and making room for solos by Torre and tenorman Mario Rivera; but the supporting players keep stealing our attention until Ruiz takes over and the track explodes. Eddie Palmieri, George Shearing, and McCoy Tyner may hear some familiar figures during Ruiz's choruses, but they will no doubt be impressed (and perhaps a bit jealous). Ruiz devours ideas on the run, and brings the album to a stunning conclusion.

In these days of reconsidering the jazz tradition, there is nothing particularly special about a band with a Monk tune in its repertoire, or one that plays "Nefertitti." (At times it appears that everyone is playing "Nefertitti.") And news that a Latin band recorded "Caravan" may actually provoke a few laughs — remember the Mothers' line about " 'Caravan' with the drum solo" ? The true measure of Gonzalez's triumph is that he has found new things to say on this familiar material, qualities that should convince even the blase jazz fan that the Latin-jazz connection is worth reinvestigating. *Ya Yo Me Cure* is different — and there are no drum solos on this "Caravan." ●



Cellars

Continued from page 7

views outside the state. When *Freaks'* came out a friend of mine said, "If you would have had that atomic explosion in Los Angeles or New York you would have got a lot more press."

Q: *Have you considered other settings?*

A: Yeah. The new book I've been working on mostly takes place in New York around 1895.

Q: *Really? You're going backwards in your novels.*

A: I have one about the future, one about the present, now I want one about the past. It's about the first newspaper cartoonists, real and imaginary ones, set at the time of the Hearst era. The newspaper circulation wars were heavy and the birth of the Sunday comic strips happened, which were just to increase readership. Since I was six years old I've been drawing my own comic strips. Then in high school I started writing stories. In college I published a few things in literary magazines. I always try to write funny lines in my stuff. *Jersey* is a comic novel. *Freaks'* is too, but readers just see people getting blown up and all that horror. I thought it was funny when I was writing it.

Q: *Do you make a living from writing?*

A: Since '77 I've made a living from it. A couple days a week I was working as a copy editor and doing magazine articles. Last January I got a $10,000 National Endowment grant that let me finish *Jersey* and start the research on my new one.

Q: *What magazines have you written for?*

A: A lot of crummy ones. For two or three years years I did a serious book column for *Genesis*, a skin magazine. I would write for almost anyone who paid. For a while I worked as a staff writer for a crazy magazine that lasted six issues and became a favorite of all the punks living down on the Lower East Side. It was called *Violent World*. When I got that grant, I decided to cut out the hack work. But when the grant ran out, my contacts had dried up. So I went to teaching.

Q: *Are you enjoying the teaching?*

A: Up and down. Some days I can't stand it. Would I ever want to do it again? I doubt it. But it gives me a chance to hear what younger people are thinking and the music they're into.

Q: *Why did you change publishers between books?*

A: I published *Freaks'* with William Morrow, had a really good editor over there, and it was a nice experience. When it came out, Morrow was excited and promised all these ads and promo. For some reason, and I really don't understand publishing yet, all of a sudden my phone calls weren't being returned. There was no ad campaign. There was nothing. I think it's one of those books that doesn't make publishers happy because one copy gets passed from reader to reader. When it was time to show them *Jersey Luck*, they offered me an advance that was the same as the first. I didn't accept it.

I went to Harper & Row because this woman who had been married to a good friend of mine wanted to do the book. She was doing a real good job, and then Harper & Row bought Lippincott and some other publisher last spring. They rearranged everything so much my editor wasn't happy there. She left in the middle of production of *Jersey*. I was then assigned a woman I'd never met. When I call her it's like I'm bothering her. Then I found out there wasn't going to be any ads, and she wasn't doing anything about it. Harper & Row doesn't tell me anything. It's been very frustrating.

Q: *What music do you listen to?*

A: In high school it was Bob Dylan, the Stones. For a few years I was listening to jazz, a lot of older stuff, like Duke Ellington, Billie Holiday, and Bessie Smith. I'm uncomfortable with heavy metal. It has no lyrical content. I got back into rock when new wave came along, Clash, Elvis Costello. The best album of last year was Marianne Faithful. The Band's first two albums meant a great deal to me, because I have this thing about being an American writer. I can't stand Philip Roth and certain others. I read them and it sounds like they have been translated from Russian. They don't have anything to do with the American nitty-gritty.

Q: *So that's why you use so much rock in* Jersey?

A: Yeah. I realize there are a lot of people for whom rock is a large part of their lives. That is why Camille (an airhead that Jacky dates) is my favorite character in the book. Her whole life revolves around rock stars, and she quotes them like some people quote great writers or poets. ●

Arabian

Continued from page 4

emotion save nostalgia for *The Thief of Bagdad*.

Several of the stories in *Arabian Nights* work their magic in spite of Pasolini's clumsiness. Notable among these is an engaging shaggy-adulterer story, about a cad of a bridegroom who enlists his fiancee in a scheme to play hide-the-salami with a mysterious dazzler, a noblewoman given to chucking unwanted handkerchiefs and potted plants from her boudoir window. This episode involves a sufficient number of comic-opera reversals to keep one interested. Some of the simpler stories, however, barely limp across the finish line, since they depend almost entirely upon the meager skills of amateurs. Tame though it is, the erotic content of *Arabian Nights* poses a peculiar obstacle to absorption. One is uncertain how to react when a native lad and lassie are made to disrobe and simulate sex (and none too convincingly, either), or when a native fig-vendor type, a refugee from *National Geographic*, begins fingering a handsome chap's penis. At moments like these, I just couldn't keep my mind from wandering. I began to have visions of Pasolini, lurking in alleyways, hissing crude offers at slim native boys. After possibilities like these have been broached, it usually takes a moment or two to reroute one's detoured concentration.

One can indeed be diverted by *Arabian Nights*, if not precisely entertained. Yes, there's more going on in it — even more food for thought, than in four out of five current movies. Yet it never really works as a film, even for a moment, or catches us up in the waking dream its stories-with-stories structure seems to emulate. What we notice and think about are usually side-issues, details, questions of method (and morals) in movie-making. This is a stubborn, blind, perhaps obsessive film, one whose fleeting images of bondage, flagellation, castration, and dismemberment seem to anticipate the even more obsessive *Salo*. As such, *Arabian Nights* exerts a certain clinical fascination. ●

Idol

Continued from page 4

up the crowd for him with a raunchy sax solo, Vinnie notices that they're going wild. Then out comes the blond, snapping his fingers and grinning like a well-fed mule. He's a handsome, self-effacing dingbat, and the crowd gradually grows restive watching him (this is shown with unusual precision and subtlety). Vinnie has long since concluded that the bubble-gum set don't like blonds; they like thick, dark hair, and dark eyes, and wide Italian lips. Wavy-haired and dimply, Tommy has the look. So Vinnie takes him on, teaches him to sing and move and cast liquid, loving looks at girls with skinned knees and baby fat. Watching Tommy wow a crowd at a Rochester sock hop, Vinnie stands in the wings, mirroring the motions he's taught his protege. Onstage, Tommy twirls, and backstage, Vinnie

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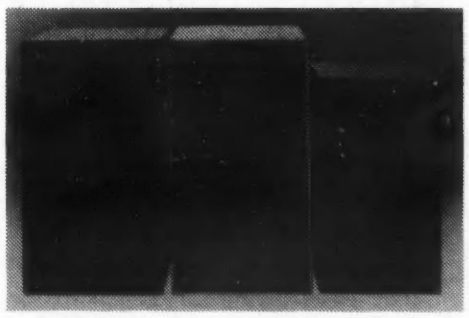

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twirls, and when the crowd screams for more, Vinnie bows and nods humbly and adjusts his tie, drinking in the applause as though it were for him. In scenes like this one, Sharkey can get away with letting Vinnie be nothing but surface. Vinnie's living the image and so he's all externals — he's swiveling hips and quick turns and an arm raised aloft. There's something wonderful and strange in this mirror-image sequence; it's an old vaudeville routine, one that the Marx Brothers did, and Keaton too, and watching Sharkey do it here is like seeing it restored to meaning.

A lot of the fun in *The Idolmaker* comes from the filmmakers' cynicism. They refuse to beat their breasts over corrupt record companies and sleazy DJs and the cruelty of exploiting teenagers. Vinnie, after all, isn't a victim of the rock 'n' roll machine, he's one of its inventors. The movie harbors no illusions about Tommy Dee, either. Paul Land, who's never acted before, has a terrifically rancid air, and when he's onstage, seducing eighth-graders with his eyes, it's easy to see right through the boy-next-door to the preening pill-popper beneath. As Tommy grows famous, his face gets hollow; his cheekbones become precipices; his dark eyes swim with rheumy narcissism. Even though the clothes he wears are white and pristine (Rita Riggs's costumes are splendid throughout), he looks like a vampire, and we know he'll either be off the road or dead by the time he's 40. We want to see more of Tommy, because he quickly grows more vivid and magnetic than Vinnie himself, but then Vinnie gets restless and decides to manufacture another star. He picks up a scared, doe-eyed busboy and transforms him into Caesare (Peter Gallagher), a pompadoured love god. And as the movie turns its attention to this metamorphosis, it loses its wry, knowing tone.

Caesare is not the self-adoring swinger that Tommy Dee is. He's a sensitive, squirmy sort of guy, and he doesn't much want to be a star. As Vinnie tortures sex appeal into him, the movie turns morbid and irritable, and we lose touch with that hustling energy that made Vinnie appealing. Watching Caesare writhe his way to the top is a pain, and Gallagher's style is a thicker, more stolid version of Robby Benson's moist sincerity; most of the time, he's unbearable. Still, Hackford staves off disaster in one great concert scene. Vinnie's promo campaign has made Caesare a superstar before anyone's even heard him sing, and now the boy's ready to make his debut. He sweeps onstage with a sort of feline, sliding walk, but before he can get through the first verse of his song, the crowd rushes the stage and leaps upon him, ripping at his clothes and his hair. Caesare is hustled off, and because we still don't know whether he's any good or not, the suspense is palpable. Then back he goes, torn shirt and all, and as guards hold the crowd at bay, he croons, gyrates, leaps, and does splits. The audience shrieks and we can see Caesare getting high on the adulation. Those fawny eyes turn demonic, and, in a move that's at once thrilling and hilarious, he rips open his shirt. If Tommy Dee onstage is a high-school cutie in a randy mood, this Caesare is an ideal of another order entirely. He offers a sort of erotic religiosity — Satanic here, in black clothes on a black stage, and later, in a concert in Memphis, celestial: dressed in white and bathed in pastel light. Vinnie's no longer just a star-maker. He's a prophet, and Caesare is his high priest.

When *The Idolmaker* is good, it's affectionate toward Vinnie without losing sight of the fact that he's really just a glorified pimp. But that awareness is always under the surface, and when Caesare appears, it gets buried. Hackford and DiLorenzo bow to the rock 'n' roll movie formulas, and Vinnie's becomes another tired, lonely-at-the-top story. Living out his dreams through Tommy and Caesare isn't enough, it seems. Vinnie needs more recognition, more credit, more love. He becomes a tyrant, taking out his frustrations on Caesare, on his partner, Gino, even on his pasty-faced girlfriend, a most unlikely teen-magazine editor played by Tovah Feldshuh (whose screen presence reminds me of nothing so much as a wet oatmeal cookie). Once the movie starts mourning for Vinnie — the great man destroying his life — all the pleasure you've taken in it goes sour. One wretched, hysterical scene follows another, and the film comes to seem hypocritical — if it once understood that teen idols and the men who create them are essentially trivial, what's with all the wailing and ashes? Finally, predictably, Vinnie breaks down, absents himself from the rock 'n' roll trail, and then, sadder but wiser, returns to the old club where he first found

Continued on page 14

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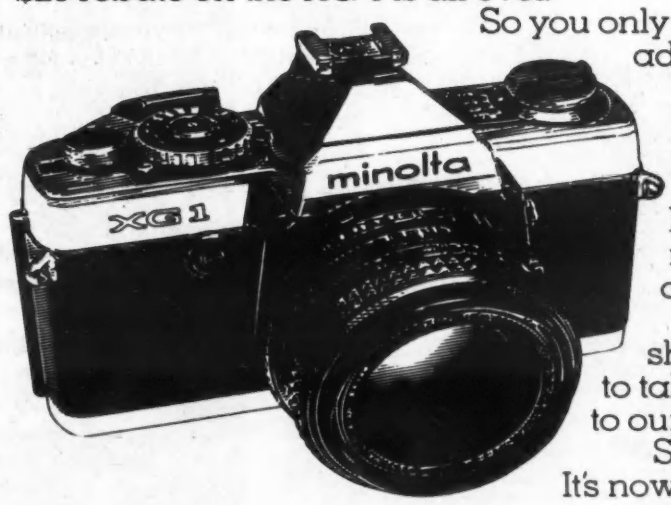

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Idol

Continued from page 13

Tommy. There he gets onstage and croaks out his own tremblingly earnest confessional ballads — in the process, we're meant to note, inventing the singer-songwriter. Written by Jeff Barry, the music throughout the film is bland, inoffensive pop, the sort of thing that would not be out of place in a 1980 disco. But it would have sounded mighty peculiar in 1961. And watching Vinnie make like Barry Manilow a year or two before Bob Dylan first began to draw attention is enough to give you hives. Rock 'n' roll may be here to stay, but I have my doubts about rock 'n' roll movies. ●

Walsh

Continued from page 4

It was part of his professionalism that he took assisgnments as they came. And it's part of the paradox of Hollywood that a willing employee could establish his own character with so many varied films.

He learned by helping Griffith. But the year *Birth of a Nation* was released, Walsh accepted an offer to direct for William Fox. It raised his salary by 1000 percent and gave him Theda Bara, the original vamp, to direct in *Carmen* (1915). It's difficult now to see many of his silent movies, but Walsh made one of the most spectacular and ebullient of the Douglas Fairbanks pictures, *The Thief of Bagdad* (1924); *East of Suez* (1925), from a Somerset Maugham play and starring Pola Negri; and *What Price Glory?* (1926).

This latter was a huge hit that inspired several sequels. It's an army movie featuring the boisterous buddy-rivalry between Captain Flagg (Victor McLaglen) and Sergeant Quirt (Edmund Lowe), forever battling for the love of Dolores del Rio. The play it was based on had been anti-militaristic. But Walsh stressed the bawdy knockabout of the way soldiers live, and he encouraged his actors to use profane language that many viewers were able to lip-read.

In later years, Walsh had a relaxed appreciation for aggressive, sexy women (Ann Sheridan, Jane Russell), but nothing he did in the '20s showed how much he felt restricted by censorship. In 1972 he said that, more than anything, he regretted having had to cut things out of his films. Two years after *What Price Glory?* — and silent again — he filmed the Somerset Maugham story *Rain*. It was called *Sadie Thompson*, with Gloria Swanson as Sadie, Lionel Barrymore as the clergyman and Walsh himself as the sergeant. The story was remade twice, with Joan Crawford and then Rita Hayworth in the central parts, but the Walsh version is the strongest and the most suggestive. Nearly 30 years later, using the actor Aldo Ray, Walsh offered similar portraits of the lusty common soldier in *Battle Cry* (1955) and *The Naked and the Dead* (1958).

Norman Mailer may not think much of that film. The sex is sanitized and the analysis of the military mentality is tidily rendered in the triangulation of Raymond Massey as the general, Cliff Robertson as the young officer, and Ray as Sergeant Croft. But Croft's instinctive drive to take the mountain works on the screen because Mailer's metaphor has echoes throughout Walsh's work. Walsh had always identified with the lone man of action who is pushed deeper into the wilderness and higher up the bare slopes of an archetypal mountain. That is what happens to Humphrey Bogart in *High Sierra* (1941), to Robert Mitchum in *Pursued* (1947), to Joel McCrea in *Colorado Territory* (1949), and to James Cagney in *White Heat* (1949).

If only for that last film, Walsh deserves to be considered in the top rank of American directors — a professional who granted us one convulsive blast of poetry. *White Heat* looks like a gangster film; it's about a mad-dog killer run to earth. It is casually sordid and brutal in ways that still take the breath away. When Cagney shoots a man in the trunk of a car, and in the sleazy love scenes between Virginia Mayo and Steve Cochran, the energy of the style creates stark portraits of depravity without a glimmer of moralizing.

White Heat depends upon Cagney as Cody Jarrett: no one else could make the psychopath so passionate and helpless. No matter Jarrett's age, he is a furious child, imprisoned by his terrible headaches, curled up in his mother's lap, rampaging when he hears of her death, and climbing to the top of a gas tank to cry, "Made it, Ma, top of the world," as he expires in a blast of energy. There are cops in *White Heat*, drab bureaucrats or betrayers. America was so cautious in 1949, but *White Heat* is an unhindered tribute to anarchy and the beauty of pathology.

In contrast, *High Sierrra* is sad and foreboding, the tale of a loner advancing on extinction. It's a true *film noir*, preoccupied with death from the moment we see the pallor of the Bogart who has got out of prison and cannot bear to go back. His need to "crash out" is a death wish, and no solution in life can deter its logic. *High Sierra* depicts a mean society in which the self-sufficient gangster is the last token of honor. The concept is romantic, and the picture helped launch Bogart's moody stardom, but Walsh tells the story so swiftly that a remorseless destiny prevails.

Whether pessimistic or cheerful, Walsh's energy always came through. His films look orthodox, unerring, and automatic. It's doubtful that he ever reflected on form. But he commanded the screen through the rhythm of movements, through vivid gesture, and by placing characters in a true setting. He made silly films and straightforward corn; but his screen never went dull or flat. It could reflect the pursuit of heroism — as in *Captain Horatio Hornblower* (1951), *The World in His Arms* (1952), *Distant Drums* (1951), *Objective Burma!* (1945), *Desperate Journey* (1942), *They Died with Their Boots On* (1941). It lent itself to the bravura manliness of Errol Flynn as well as to the warped imagination of Cagney in *White Heat*. It could display a model revenge Western like *Gun Fury* (1953), or a cattle-drive epic, like *The Tall Men* (1955). But it could also serve the brooding psychological troubles of that disconcerting Freudian Western, *Pursued*. The list of worthwhile, watchable films goes on and on. From the '30s, *Me and My Gal* (1932) is a dazzlingly original comedy-thriller, with Spencer Tracy and Joan Bennett; *The Bowery* (1933) is an idealized portrait of 1890s low-life, with Wallace Beery, George Raft, and Jackie Cooper. In *They Drive by Night* (1940), Ida Lupino (a Walsh favorite) has a courtroom scene that gives the lie to the director's alleged neglect of women. *The Strawberry Blonde* (1941) is a sweet period piece, wistful and fatalistic, with Cagney torn between Rita Hayworth and Olivia de Havilland. It's a movie that Cukor or Minnelli might have made: but no one would dream of a *White Heat* from them.

And then there's *Gentleman Jim* (1942), a nostalgic album of a pipe-dream period and male nobility. It's no more real than the Boys' Book of Heroes, but it's so deeply felt that the moment when a beaten John L. Sullivan (Ward Bond) greets and honors his conqueror Jim Corbett (Errol Flynn) is one of the most moving in American cinema.

Manpower (1941), *The Revolt of Mamie Stover* (1956), *The King and Four Queens* (1956), *The Lawless Breed* (1952), *Along the Great Divide* (1951) or *The Man I Love* (1946) — Walsh made at least 30 films that anyone could see today with pleasure and excitement. They are so various that it seems perverse to identify any common ground among them — any but skill, enthusiasm, and an eye. But in each film, there are moments that prove the force of energy. And in *White Heat* there is nothing but that. Raoul Walsh had a genius that only drunks need define. ●

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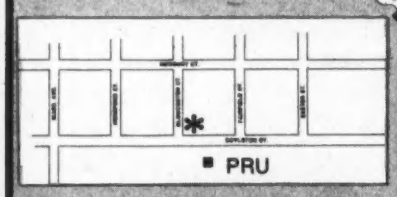

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Sweeney

Continued from page 5

that middle-aged showgirlish quality is not a little fritening in the briskly amoral Nellie Lovett, who bakes Sweeney Todd's victims into meat pies, cataloguing the pastries by their occupants' professions. ("But fortunately, it's also clear". . ./That everybody/Goes down well with beer.")

Sweeney Todd shares its man-eat-man world view with *Threepenny Opera*. And the musical is more successful when it borrows from Brecht than when it borrows from Wagner, stretching the *National Enquirer*-esque tale of Todd in *Gotterdammerung*, the stage heaped with bodies and the music with operatic allusions. But if *Sweeney Todd* becomes grandiose, it is because it dares to be grand, rather than simply entertaining. It breaks the musical-comedy mold as if it were a Pyrex pie-plate hurled to the bottom of the abyss. And if Sondheim has not exactly baked his predecessors into pub-treats, he has, in a sense, cooked their sweet, sunny gooses. *Oklahoma!* will never be the same.

The story of Sweeney Todd is almost as old as the English appetite for the salacious. Originally called "The String of Pearls: a romance," the grim saga was churned out in 18 episodes by Victorian hack Thomas Peckett Prest; it appeared in a pre-Rupert Murdoch rag, one of numerous "penny dreadfuls" that provided bloody, inexpensive entertainment for a public partial to grisly tales and primitive justice. (All the story lacks is Charles Bronson.) Naturally, Sweeney Todd became a theatrical staple; the demon barber has slashed his way through several plays, a silent film, a ballet, and a 1959 musical. But Sondheim's imagination was captured by the Christopher Bond adaptation, in which Todd is both villain and victim. His razor may be single-edged, but his plight is as modern as Gillette.

Of course, Sondheim and director Harold Prince have never been attracted to small-scale musical projects. They *would* turn *Sweeney Todd* into a nightmare vision of Victoriana — as if Nietzsche and Dickens had shared a single pillow. And they have expanded the character of the barbarous barber into a macabre yet sentimental avenger, in whose dreadful deeds Grand Guignol and grand passion coalesce — and never more strikingly than in the second-act reprise of the love song, "Johanna," during which Todd sadly slits throats while warbling of his lost daughter's imagined charms. This Sweeney Todd has been driven mad by a world devoid of justice, rife with hypocrisy and corruption: sent up the river on a trumped-up charge by a crooked judge who raped his young wife and has sexual designs on his daughter, Todd has escaped from prison and returns to London with an uncommonly nihilistic outlook. "There's a hole in the world/Like a great black pit/And it's filled with people/Who are filled with shit/And the vermin of the world/Inhabit it . . ." Trouble is, Sondheim and Prince cannot decide whether the barber's grotesque revenge is a dark, disquieting joke on the world or the stuff of tragedy.

But the fact is that Sweeney Todd, no matter how the musical tries to humanize or mythicize him, is a psychopath. Much more horrifying is the character of Mrs. Lovett, as warm and as foul as one of her pies. Just think of it: here is this homy old love, knitting mufflers, pining for Todd, buying new wallpaper with the proceeds from her cannibal bakery, and worming her way into our hearts with the cutest, funniest, most awfully amoral ditties. In the charming "By the Sea, " for example, she envisions a cozy retirement for herself and Todd, near the briny, with him slitting an occasional throat, just to keep his hand in!

Sondheim and Prince have been collaborators for a long time: their musicals include *Company*, *Follies*, *A Little Night Music*, and *Pacific Overtures*, the last two with books all or in part by Hugh Wheeler, who provides *Sweeney Todd*'s minimal libretto (the piece is more of an operetta than a standard musical). All of these shows have been groundbreaking in their use — and sometimes in their elimination — of such conventions as the extraneous chorus and out-of-the-blue choreography. (Why, I have often wondered, are those villagers dancing?) Michael Bennett has gotten a lot of credit for pioneering the seamless musical when, naturally, terpsichorean interludes seem more appropriate in theater pieces about Broadway gypsies (*A Chorus Line*) or old folks' dance-halls (*Ballroom*). Director Prince, on the other hand, has managed to make his ensembles integral to shows not *about* dancing. In *Sweeney Todd*, the ragged extras become almost a Greek chorus, lurking in the shadows of the cavernous set, chronicling the tragedy (in the recurring "Ballad of Sweeney Todd") and expanding on its implications. Granted, this gets to be a bit much when the chorus starts pointing, *a la Marat/Sade*, into the audience, suggesting that there are Sweeney Todds among us, or when Mrs. Lovett's assistant, Tobias, who has guessed the ghastly secret of her culinary success, returns from the bakehouse white-haired (fear or flour?) and makes an Ophelia-routine out of "Pat-a-cake, pat-a-cake, baker man." But by the same token, it is *Sweeney Todd*'s straining toward tragedy, toward opera, that permits it its glorious excesses.

While the Sondheim/Prince partnership is old news, the two have found, in production designer Eugene Lee (with whom they first worked on *Candide*), the perfect third musketeer for their continuing assault on the hoky conventions of the musical theater. Lee has created for *Sweeney Todd* a hulking structure reminiscent of a 19th-century foundry, frightening yet utilitarian, with lots of moving parts, and decorated with period junk, would-be bits of antiques. Mrs. Lovett's infamous pie shop, with Todd's tonsorial parlor on top, is a multi-faceted, ramshackle cart — like Mother Courage's. And once the shave-and-bake operation is underway, the place is fitted with a looming barber's chair that dumps Todd's victims through a chute directly into Lovett's kitchen: no muss, no fuss, plenty of blood, to ghoulish effect. Literally atmospheric as hell, Lee's environment contributes to both the texture and the movement of *Sweeney Todd*. Apart from the occasional jig or soft-shoe solo for Lansbury, the show's only real choreography is for its set.

But if the people in the play don't dance much (must be all of those leaden Hostess pies, made with real hostess), they do render Sondheim's intricate score with skill and the musical's melodrama with thrilling conviction. The road-show production at the Metropolitan Center is rambunctious, cynical, often grand, and remarkably sure of itself. I prefer Lansbury's sassy pragmatism to George Hearn's demonic barber-

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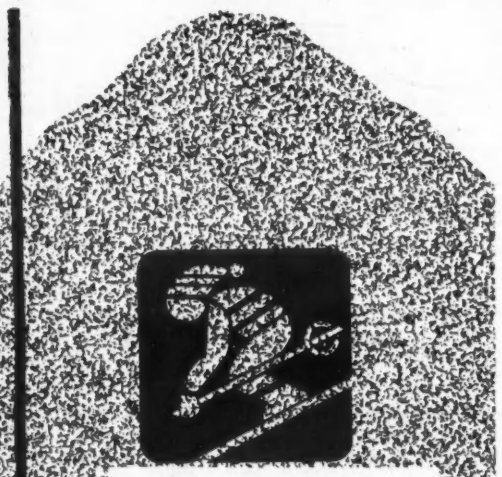

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ing. But Sondheim's Todd — part monster, part madman, part middle-aged Romeo — is larger, more macabre than life. And so is Hearn, who throws himself into the part as if it were a fire. Truth to tell, it's pretty exciting to watch him burn. And Betsy Joslyn, who plays his Rapunzel-like daughter, and Cris Groenendaal, as the sailor who loves her, have lovely voices. Were this a true story, their kids would be Carusos.

To be candid, I can't stand much of what happens in the "final sequence" of *Sweeney Todd*, when this gloriously grim entertainment turns into a big fat metaphor for the end of the world. ("City on fire!/Rats in the grass/And the lunatics yelling in the streets!/It's the end of the world! Yes!") But if Sondheim comes close to slitting his throat at the last minute, it hardly matters. He has already worked up a beautiful lather and has had a pretty close shave with greatness. ●

Barber

Continued from page 5

Praise of Women" (*A Little Night Music*) and "Pretty Lady" (*Pacific Overtures*); "Wait" echoes the "Now/Later/Soon" trio in *Night Music*. And a device such as the chorus commenting on the action has been used by Sondheim more subtly and to more memorable effect before. There are extremely pretty things — "Johanna," "Green Finch and Linnet Bird" — but some of them, like "Not While I'm Around" or "My Friends" Sweeney's love song to his razors), are so candied they undermine the irony they must intend. This road production wisely cuts one whole number and parts of two others, and so is actually tighter, less overblown than the original. Even the smaller Boston stage helps the show look more like a musical than an opera.

The best things are the comedy songs — Lansbury's confession that she makes "The Worst Pies in London" or her charming soft-shoe dream of contented retirement "By the Sea" ("have a nice sunny suite for the guest to rest in/Now and then, you could do the guest in/By the sea ....") and what remains of the fa-la-la "Parlor Songs." Lansbury is wonderful, her voice capturing perfectly the macabre comic-strip tone that would have made the whole work wickedly disquieting. George Hearn has a solid sound and an intense delivery, but with the exception of the "Priest" duet, he is too consistently savage; he starts growling like a psychopath the moment he enters. Cris Groenendaal, the sailor-hero, has a pleasing, wide-ranging voice and an attractive personality, and most of the rest of the singers are above the usual musical comedy standards. And of course, so is the score. To say that this show is less than an unqualified masterpiece is not to deny that Stephen Sondheim — whether ambitious or pretentious, self-conscious or derivative — is still miles better than anything else we have and worth all our interest and support.

Savoy fare

by Alan Stern

ALL'S WELL THAT ENDS WELL by William Shakespeare. Directed by Bill Cain. Set designed by Pam Knauert. Costumes by Craig Sonnenberg. Lighting by Steven G. Friedlander. With Elizabeth A. Soukup, Kevin Gray, Harvey Philander. With Elizabeth A. Soukup, Kevin Gray, Harvey Phil-Rodgers, and Kirsten Giroux. At the Boston Shakespeare Company, in repertory through April 1.

If there's a Shakespeare play that begs to be messed around with, *All's Well That Ends Well* is it. From the start, this problem comedy appears to have been a theatrical outcast. The first production on record was in 1740 — more than a century after Shakespeare's death — and subsequent performances have been rare. Critical wisdom has had it that this is half-hearted Shakespeare, written on automatic pilot: take a story from Boccaccio, add a clown, a villain, a *soupcon* of psychological depth, and tack on a happy ending. Indeed, the formula seems so lackluster that one scholar has even suggested that the Bard was mentally ill when he wrote the play. The marriage of Bertram and Helena has never been anyone's idea of a match made in heaven: from Sam Johnson to John Masefield, pundits have either "loved her, hated him," or vice versa; and the pat ending, in which this ill-conceived couple seems condemned to eternal bliss, leaves a chalky coating on the tongue.

Still, it isn't hard to think up trendy approaches to the work. For instance, *All's Well*'s story of a clever woman in hot pursuit of a callow, shallow hunk of masculinity would seem to lend itself well to a post-'70s feminist treatment. But the Boston Shakespeare Company has something different in mind. In keeping with the season's slogan, "a return to an era of style and romance," this production of *All's Well* is heavy on sweetness and light on sex. When Bertram, Helena, and Diana conduct their midnight tryst, they couple and uncouple and recouple with the airy grace of butterflies touching wings in the moonlight. With its waltzes and Castle walks, its servants who roll out carpets with light-fantastic footwork, this *All's Well* goes in for giddy spirits, gentle slapstick, and schoolgirl romance. It's an interpretation that works surprisingly well.

Taking his cue from Tyrone Guthrie's 1959 production, BSC director Bill Cain sets his play in Europe, 1917. But this is Europe suspended in a kind of twilight zone — a Europe where some French pretender has gotten himself crowned and decided, on a whim, to send the troops to Italy. Soldiers here wear aviator scarves over their camouflage. And any king who makes nasty insinuations about a peasant girl's virtue had better watch out for her two-fisted mama. Cain doesn't limit his odd conceits to just the little details: when the action of the play switches from France to Italy, the Shavian decor and costumes of the first act give way to red-checkered tablecloths and colorful lines of laundry, as if we've walked into some Neapolitan street comedy. Eventually, the inconsistencies gell: with its clownish kings and instan-

Continued on page 20

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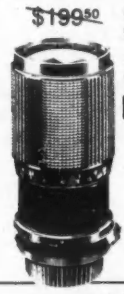

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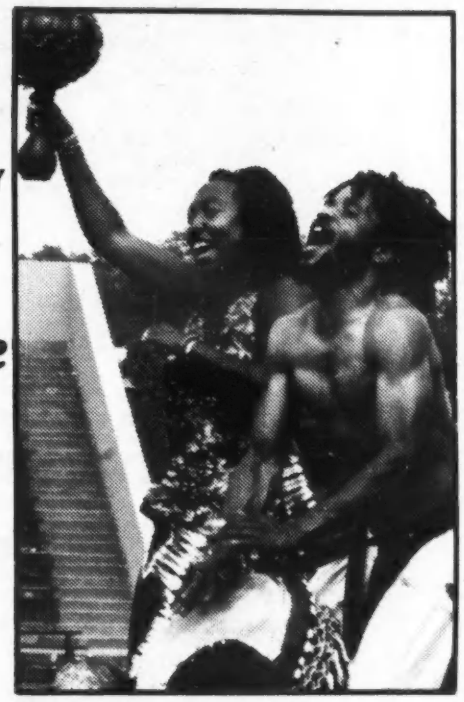

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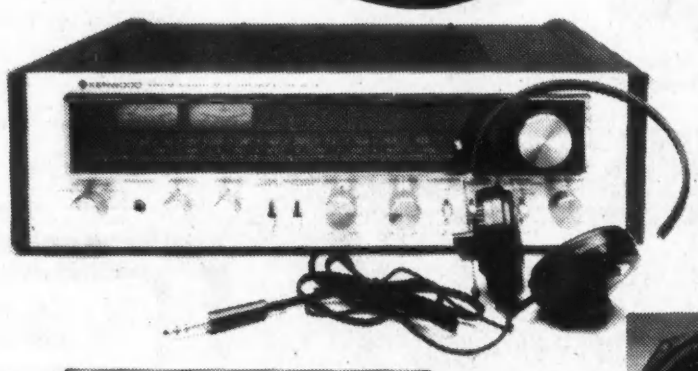

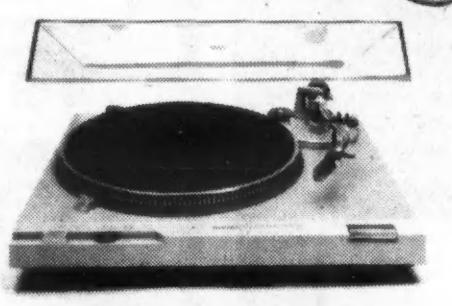

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All's Well

Continued from page 17

taneous resolutions, this *All's Well* plays like Gilbert and Sullivan without music.

In the program notes, Cain speaks of "a love story with all the complexities of our own relationships," but his directorial approach to love is achingly simple. Helena's crush on Bertram is early adolescent; it's no more complicated than Mabel taking a shining to Frederic in *Pirates of Penzance*. But that's where Shakespeare comes in. These characters may be pawns in a mechanical plot, but they do have depth and weight, and, as they play out their frothy games, damned if we don't start caring who wins. In certain ways, Helena does grow before our eyes: we may never condone her attachment to the fatuous Bertram, but her relationships with the other women reveal an increasing maturity. If there's such a thing as feminist romanticism, this production is selling it.

As played against Pam Knauert's attractive sets, Cain's staging is fluid and imaginative, but perhaps its greatest virtue is that it isn't overwhelmed by its gimmicks. Such props as typewriters, victrolas, cameras, and metal garbage cans surprise us, serve their function, then disappear. The adlibbing is pretty lame, but the slapstick has been tightly controlled: every time a scene threatens to degenerate into a vaudeville routine, the horseplay ends. A couple of scenes are done with genuine beauty and style — for example, Helena's choosing her husband in waltz tempo, and the game of hide-and-seek between Lafew and Parolles.

For once, the BSC actors have gotten their acts together. The play is not only impeccably cast, but the company actually plays like an ensemble. Elizabeth Soukup approaches Helena with a low-key charm and level-headedness that keeps her grounded during the character's flightier moments; and Kevin Gray, in the thankless, underwritten part of Bertram, cuts a dashing figure and makes a fairly convincing change of character at the end. Janet Rodgers gives a glowing performance as the Countess; Kirsten Giroux's Diana is sexy and feisty; Richard McElvain's Lafew has an impish dignity. In this update, the clown has been reincarnated as a handyman, and he's played by Richard Moses with casual impertinence. But the real clowning is done by Henry Woronicz, whose Parolles is a blustering but ever-amiable coward.

With its bumpy production history and denigration by the critics, *All's Well That Ends Well* would seem to belie its own title. But as this production shows, there's life in the old platitude yet. ●

Loose

Continued from page 5

gale-force windbag of a brother, Ben, or for friend Janice's ridiculous lovers, a bogus assistant-guru and a nebbishy city planner, and he takes some cheap albeit funny shots at them, as well as at the couple's flighty New York friend Laurence. And at the Next Move, these bozos are adroitly broadsided by David Brezniak, Martin R. Anderson, and Brad Jones. But a back-to-the-earth New Hampshire hippie couple, Doug and Maraya — who eventually become Mr. and Mrs. Contractor with three kids and a pick-up truck, without losing their offbeat edge — and the high-strung Janice have their legs more artfully pulled. We get the distinct feeling that these people, ridiculous though they may be, are buddies of Weller, and he captures them with humor and affection.

Janice, whom we meet first in Bali, pushing her flashlight into Paul and Susan's starry starry night, whining about the blue spiders and fuming at a native who presents her with a dead fish, and who turns up from time to time with a new lover and image to match, is well-played by Lanie Zera; her Janice is silly but a little sad, and certainly too good for the creeps she collects. Doug and Maraya, in the near-perfect incarnations of Tom Doran and Maryann Plunkett, are similarly exaggerated rather than lacerated. Doran's Doug is a boorish dropout so genuine that you actually like him. And Plunkett's Maraya, carrying on inane conversations (she explains nursing as a "vicious circle") with her babes in a Sarah Lawrence accent, seems to have no idea that she's funny — a quality invaluable in comedy.

Among the straight men and women — and Paul and Susan get straighter and straighter as the decade progresses — Lee McClelland is convincing as Selina, the friend and sounding board of whom both main characters make extensive use; and Geraldine Librandi is quietly winning as Susan. Hers is a strong, dignified, and disarming performance, full of nuance, and devoid of soapy build-up. Even when the script, upon occasion, starts to sound like *Stella Dallas* or *Vanities*, Librandi provides a touch of class. As Paul, David Zoffoli flails and glowers toward the end, but he has an engaging personality and a lanky, relaxed quality that befits the character — who seems as uncomfortable in the lap of success as a squirmy kid in a straight-backed chair.

Most important, Librandi and Zoffoli project an easy sensuality that bespeaks the times. And they do appear to grow, as does their relationship, which seems deeper in falling apart than in falling together. This is, of course, Weller's point. With all due respect to the Beatles — doubtless favorites of Paul and Susan — love is *not* all you need. ●

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18 sun

The garden at the Gardner Museum

The Late Risers' Club (WMBR, 88.1-FM, every weekday 9 a.m. to 1 p.m.) has never put on a dull benefit. This, the seventh, promises to be another good one. There are seven bands and a video show by Jan Crocker. They're the **Wild Stares**, **Mighty Ions**, **Someone and the Somebodies**, **Boy's Life**, the **Outlets**, and **Taxi Boys**. Yes, that *is* only six, but we promised Rich Parsons (ex-Gremie) that we wouldn't mention the seventh, so we won't. The show starts at 7:30 p.m. and it's $4, at the Rat.

Here's a pleasant way to while away a cold Sunday afternoon: stop by the **Isabella Stewart Gardner Museum**, 280 the Fenway, for a walk through an authentic Italian *palazzo* and a chamber-music recital (at 4 p.m.). Museum hours are 1 to 5:30 p.m.

19 mon

We don't need to tell you how wonderful **Kagemusha** (1980) is. But we can suggest you see the story of this 16th-century warlord today, in honor of Robert E. Lee's 174th birthday. (Okay, so it's kind of an obscure tie-in, but *Gone with the Wind* isn't playing anywhere.) At the Beacon Hill.

Or, you could pay homage to another Southern leader's last day in office, by attending the opening of *Phoenix* photographer Roy DiTosti's show **Photographs of Key West (the Redneck Riviera) and Miami Beach**. It's at the Project Arts Center, 141 Huron Avenue, Cambridge, from 6 to 9 p.m. Showing through February 15.

A collaboration of the Next Move Theater and the Playwright's Platform to provide exposure for New England Playwrights begins tonight at 7:30 at the Next Move Theater: **Monday Night Staged Readings**, which will continue through April. Tonight's offering is "Clover" by Robert Litz; it explores one man's frustrations with his personal relationships and with society. Tickets for members are $1, for non-members $2, at the door. Call 423-5572 for more information.

20 tues

While the Moral Majority has its day, the rest of us (the Immoral Minority?) can celebrate at an **alternative inaugural ball**, which also happens to be a fund-raiser for Arts & Society. Scheduled are comedy skits and live music — from Strauss waltzes to '40s and '50s tunes. It's at the First Church in Cambridge Congregational, 11 Garden Street, in Harvard Square, at 8 p.m. Tickets are $6 for singles, $10 for couples, available at the door. Call 868-3092 for further information.

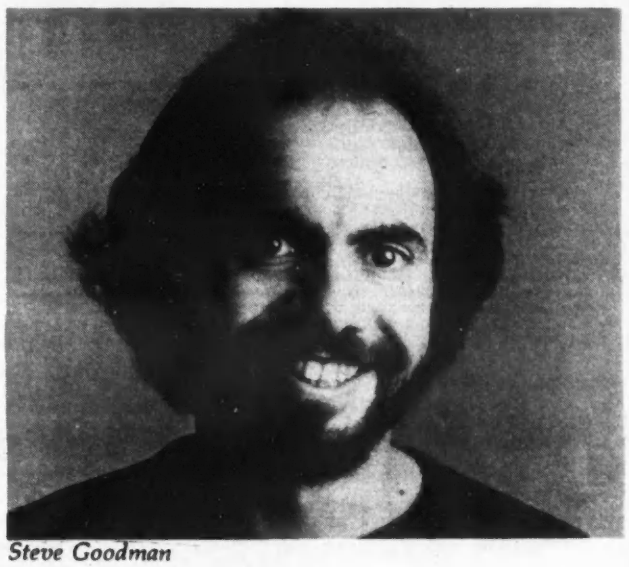
For an irreverent look at the publishing world, the Art Directors Club of Boston presents the art director and the managing editor of the **National Lampoon** at tonight's meeting. At Nick's Restaurant, in the Theater District. Call 426-8084 for reservations.

21 wed

On record, **Steve Goodman** tries to be some sort of charming Everyman, and you can feel the strain in his unseen smile. But on stage, that smile can just be charming, and that folk style all-encompassing. He's at the Paradise, at about 8:30 p.m. Tickets are $4.50.

Kurosawa krazy? If so, supplement your dosage this week with **The Hidden Fortress** (1958), which stars Toshiro Mifune as the vassal of a lady warlord. It's at the Coolidge Corner.

Riders in the Sky features Western music with three-part vocals (yodeling, too!) at a most unlikely site. They're playing in the Harvard Coop record department at 4 p.m., for free. See them tonight, too, at the Paradise, with Steve Goodman (see above).



Steve Goodman

22 thurs

Tonight — weather permitting — might be just the night to make that trip you've always wanted to take, up to **Alan's Truck Stop**, in Amesbury. We've never heard of the band that's playing — Houston Wells — but we can vouch for the venue: it's a little bit of Texas right here in the Commonwealth. And if you can't get there till next week you'll get to see — hey! — Crazy Ed Barnaby (starting Sunday). While there, check out the 24-hour diner next door, with a waitress reminiscent of *Five Easy Pieces*. Call 1-388-1696 for directions.

Or, go west to Cambridge, for Sam Fuller's first picture, **I Shot Jesse James** (1949), tonight's offering at the Harvard-Epworth Church. For times, call 354-0837.

23 fri

Seen any good revolutionary films lately? Drop into the Red Book Store, at 136 River Street in Cambridge, at 7:30 tonight, and you'll be treated to one: **Sambizanga**, Sara Maldorer's story of the Angolan struggle for liberation from Portugal. And you thought *Nine to Five* was the last word in protest.

His name is a household word among the classical-music *cognoscenti*: **Claudio Arrau** tickles the ivories tonight at eight at Symphony Hall, as part of BU's continuing Celebrity Series. The program includes works by Beethoven, Schumann, Debussy, Chopin, and Liszt. Tickets are $8 to $12.50; call 266-1492 for reservations.

George Cukor's **David Copperfield** is the offering tonight at 6:30 in the Boston Public Library's ongoing tribute to the great child stars. Tonight's adorable little whippersnapper is Freddie Bartholomew.

It's Burns Night, and Scotland's leading ballad singer, **Jean Redpath**, returns for her third annual performance, at Sanders Theater in Cambridge, at 8 p.m. Sponsored by the Boston Branch of the Royal Scottish Country Dance Society, the program includes country and highland dances. General admission is $5.75, $3.75 for students and senior citizens, which also includes admission to a Scottish country dance after the performance. Call 862-7144 for information.

24 sat

Come shoot the moon at the Boston Chess Club's **Hearts Tournament**, at 1223 Beacon Street in Brookline. Registration starts at 10:30 a.m. and the entry fee is $5 per player. Come without a partner if you'd like — it's an individuals' game.

The JFK Library commemorates the 20th anniversary of the **Kennedy inauguration** — was it *really* that long ago? — with talks by administration aides Theodore Sorensen, Arthur Schlesinger, McGeorge Bundy, and Dave Powers, today from 11:30 a.m. to 2:30 p.m. And Theodore H. White's Pulitzer Prize-winning series *The Making of the President* (1960, 1964, 1968, and 1972) is screened throughout the day, as is film of President Kennedy's inaugural address. Admission is 75 cents for adults, free for children under 16.

Jean Renoir's uncharacteristically dark and disturbing **La Bete Humaine** (1938), from Emile Zola's novel *L'Assomoir*, is shown at the French Library, tonight at eight. Call 266-4351 for times.

Right before your eyes, one woman becomes a bag lady, then a disco queen, then a blind refugee, in **The Swan Soliloquy**, presented by the Theater Workshop. Tonight at eight at the Blacksmith House, 56 Brattle Street, Cambridge. Call 547-6789 for ticket information.

25 sun

Joan Kennedy narrates Prokofiev's *Peter and the Wolf*, as part of the Colonnade Hotel's **Cameo Concert** to benefit the Eye Research Institute of the Retina Foundation, today at three. Other performers include members of the BSO. Contact Linda Gentile, 742-3140, extension 291, for ticket information.

At 2 and 7 p.m., the **Concert Dance Company** performs works by contemporary choreographers Lynne Taylor-Corbett, Cliff Keuter, and Pendleton and Wolken of Pilobolus. At the Newton Arts Center, 61 Washington Park, Newtonville. Call 964-3424 for ticket information.

Concert Dance Company

Hot dots

by Cliff Garboden

SUNDAY

6:00 a.m. (7) United Cerebral Palsy Telethon. Continuing until 9:15 a.m. when it's time out for Mass, then on again until 7 p.m. Ted O'Brien hosts from the WNAC studios. National acts will be emceed by John Ritter in Hollywood, Paul Anka in Vegas, and Dennis James from New York.
1:00 (4) Basketball. Indiana *vs.* Ohio State.
2:00 (5) Without Love (movie). Tracy and Hepburn star in a 1945 minor-leaguer about a scientist who walks in his sleep and his bull-headed Washingtonian landlady.
2:00 (56) Clambake (movie). Elvis rides the waves in Miami, only to have his life changed when a wealthy playboy offers to switch identities. Song, romance, and water skiing. Also starring Shelley Fabares.
4:00 (5) Undercurrent (movie). Katharine Hepburn again, this time playing against Roberts Taylor and Mitchum as a naive young girl who marries a suspected maniac.
4:00 (38) Twelve O'Clock High (movie). Gregory Peck and Dean Jagger star in this 1950 war adventure about a bumbling bombing squad that gets it together under the command of a heavy-handed general.
4:00 (56) The Great Imposter (movie). Ferdinand Waldo Demara Jr. never got through high school, yet he successfully impersonated a surgeon, a monk, a professor, and a penologist. Think of him the next time you go to confession or have open-heart surgery. Tony Curtis stars with Edmond O'Brien and Arthur O'Connell.
6:00 (56) Star Trek, "Spock's Brain."
6:00 (2) Shock of the New: *The Powers That Be.* Robert Hughes continues his look at art and society with a discussion of Dada and its political roots and implications. We're about due, we'd say. Also, a look at Russian Art *vs.* that nation's revolution.
9:00 (2) Masterpiece Theatre: *Danger UXB*, part III. Brian and Ken are sent to school to defuse a Nazi dud in the playground. Still an excellent series. To be repeated Friday at 9 p.m.
9:00 (4) The Bob Hope Anniversary Show. Honor to the undead with clips from Hope's 30-year TV stint. Guests include Douglas Fairbanks Jr., Lucille Ball, Milton Berle, George Burns, Rosemary Clooney, Sammy Nixon Davis Jr., Marie Osmond, Steve Lawrence and Eydie Gorme, Martha Raye, Danny Thomas, and Robert Urich.
9:00 (5) The Choirboys (movie). Charles Durning and Lou Gosset star in a movie taken from Joseph Wambaugh's book about the private lives and fun sides of LA cops.
10:00 (2) Hard Choices: *Human Experiments: The Price of Knowledge.* It all starts to go wrong when doctors say things like "Let's see what happens if . . . ." A look at the rights of and the considerations owed the subjects of medical crap-shooting.
Midnight (5) Sea of Grass (movie). More Tracy and Hepburn. A 1947 Western focusing on the traditional wide-ranging argument between anchers and farmers.

MONDAY

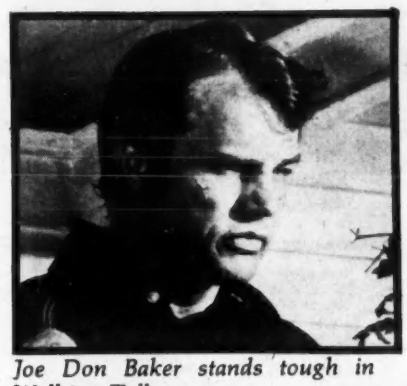
8:00 (56) Boston . . . Live! Today, tomorrow, and Wednesday, musical interludes will be provided by jazz pianist Dorothy Donnegan.
7:30 (4) Basketball. The Celtics *vs.* the Detroit Pistons.
7:30 (38) Hockey. The Bruins *vs.* the Buffalo Sabres.
8:00 (2) Great Performances: *Coronation of Poppea.* Nikolaus Harnoncourt conducts the Monteverdi Ensemble of the Zurich Opera House in Claudio M.'s operatic saga of first-century Rome. How Ms. Poppea convinced the notorious Nero to take royal wife Octavia down from her pedestal. Staged and directed by Jean-Pierre Ponnelle, and featuring Rachel Yakar, Eric Tappy, and Trudelisse Schmidt. Simulcast on WGBH-FM (89.7).
8:00 (56) Basketball. Providence *vs.* Georgetown.
10:00 (5) All-Star Inaugural Gala. The national day of mourning is previewed in variety format, featuring Frank Sinatra (who produced this show), Johnny Carson, Dean Martin, Jimmy Stewart, Ben Vereen, General Omar Bradley, Rich Little, and Ethel Merman. If we're real lucky, Omar will do his medley of show tunes. Taped earlier this evening.

TUESDAY

10:00 (4, 5, 7) The Presidential Inaug: Ray Guns in Washington. Look, all you clowns who voted for this nit, it's about time someone came right out and told you. You've made a mistake. You voted for Nixon too, didn't you? Why don't you go start your own country somewhere? The networks cover the inevitable downfall of the Constitution. The ceremonial surrender will persist through late afternoon, and the cameras will follow every blessed moment.
7:30 (5) The Muppets. Jim Henson and his chintz chums are joined by guest host Jean-Pierre Rampal.
8:00 (2) Nova: *Message in the Rocks.* Digging for clues to the earth's origin in debris from ancient meteorites.
8:00 (38) The Amazing Howard Hughes (movie), part I. Ah, those amazing billionaires. Tommy Lee Jones and Ed Flanders star in the biography of the late eccentric. Made in 1977.
8:00 (56) Walking Tall (movie). Joe Don Baker cleans up his Tennessee town, but pays the price of righteousness — typically somebody else's life — in this 1973 knee-jerker. Also starring Elizabeth Hartman and Rosemary Murphy.
9:00 (2) Mystery: *Malice Aforethought*, part I. The first installment of a four-part dramatization of Francis Iles's crime piece. The scene is set as lovelessly married Dr. Edmund Bickleigh encounters the charms of the seductive Madeleine Cranmere.
9:00 (7) When the Circus Came to Town (movie) See 10 a.m. listing. Elizabeth Montgomery and Christopher Plummer star in a made-for-TV movie about a woman who runs away from mid-life catharsis to join the circus.

WEDNESDAY

4:00 (7) The Arrangement (movie) Elia Kazan's 1969 disastrous movie starring Kirk Douglas as the Mad. Ave. exec who sees the light. From Kazan's own benighted novel, and co-starring Faye Dunaway, Deborah Kerr, Richard Boone, and Hume Cronyn.
8:00 (2) Making M*A*S*H. A look behind the long-running scenes at the 4077, featuring Alan Alda,



Joe Don Baker stands tough in Walking Tall.

Jamie Farr, Loretta Swit, Harry Morgan, and the gang. To be repeated Thursday at 11:30 p.m. and on Saturday at 10 p.m.
9:00 (38) The Amazing Howard Hughes (movie), part II. The eccentric end. Money can't buy happiness, but it can keep you off the funny farm.
8:00 (56) Cool Hand Luke (movie). We've always been tremendously bored by the very mention of this 1967 Paul Newman milestone, but it's been praised, dissected and canonized by enough respectable folks that we'll respect, if not accept, it as a classic. Chain-ganger caught between the rocks and the hard guys.
9:00 (7) Greased Lightning (movie). Richard Pryor stars as America's first black stock-car champion. Also starring Beau Bridges, Pam Grier, Cleavon Little, Richie Havens, and Julian Bond.
9:30 (2) Countdown to the White House: The Ray Gun Transition. Both the lame Georgia duck and the incoming senior citizen allowed the producers of this documentary to follow their comings and goings during the 77 days between the defeat and the assumption. Hugh Sidey hosts this look at power in passage.
10:00 (5) Calendar. WCVB's monthly magazine-format special has Mary Richardson looking into highway violence (you know, the extreme examples of what happens when the quality of four-wheeled etiquette is so low that people pass you in the breakdown lane and then give *you* the finger when you honk your horn in disgust) and Jack Hynes profiling Father Robert Drinan's church-and-state career. Finally, just for laughs, Janet Langhart explores new-wave music and culture, no doubt with the patronizing ingenuousness TV reserves for things it can't understand. (Last week, *Evening* discovered punk; it thought Devo's costumes were a good example of what those crazy kids are up to now.)

THURSDAY

7:30 (38) Hockey. The Bruins *vs.* the St. Louis Blues.
8:00 (56) Busting (movie). Elliott Gould, Robert Blake, and Allen Garfield star in a 1974 movie about two LA cops and thier unorthodox approach to gangbusting.
11:30 (2) Making M*A*S*H. Repeated from Wednesday at 8 p.m.

FRIDAY

Noon (38) The Sun Also Rises (movie). A 1957 film adaptation of Hemingway's novel, starring Tyrone Power and Ava Gardner. The generation wasn't lost, it was hiding.
8:00 (38) Von Ryan's Express (movie). A 1965 WWII drama, starring Frank Sinatra as an Air Force colonel who leads a pack of POWs in an effort to confiscate a Nazi railroad.
8:00 (56) Sarah T. — Portrait of a Teenage Alcoholic (movie). One of the early (1975) made-for-TV exploitation movies. This tale of young lush stars none other than little Linda Blair, who eventually gave up her troubled-teen image to star in the as yet undiscovered classic *Roller Boogie.*
9:00 (2) Masterpiece Theatre: *Danger UXB*, part III. Repeated from Sunday at 9 p.m., and the one bright spot in a week of political tragedy and remarkably dreadful programing all around.
9:00 (4) Nero Wolfe. First of this long-awaited series, with William Conrad in the role he wanted when they gave him Cannon. Based on the Rex Stout scenario, with Lee Horsley as Archie Goodwin.
9:00 (5) Oklahoma City Dolls (movie). What does TV mean to us? Susan Blakely, Eddie Albert, and Waylon Jennings star in the story of an all-women football team determined to vanquish the myth of male supremacy.
11:30 (2) SoundStage. Music, of a sort, from Johnny Paycheck. Take this act and shove it. Also featuring Mickey Gilley.
11:30 (38) The Naked and the Dead (movie). A 1958 version of Norman Mailer's saga of men at war in the Pacific, starring Cliff Robertson and Aldo Ray. Noteworthy primarily because it's such a thorough departure from the candy-coated death-in-battle nonsense typical of war movies from the previous decade. Painful and transparent realism to be sure, but worth a look.
12:30 a.m. (4) The Midnight Special. No details available, but the show probably features Susan Anton or Olivia Newton-John or somebody like them.

SATURDAY

1:00 (38) Hockey. The Bruins *vs.* the Los Angeles Kings.
1:00 (56) Voyage Into Space (movie). Dracolon wants to destroy Tokyo. Of course. To the great city's rescue comes impish Johnny Sakko and his flying robot. You can guess the rest.
1:30 (4) Basketball. Notre Dame *vs.* Maryland.
2:30 (56) Planet on the Prowl (movie). Army of Earthling space invaders sets out to destroy a killer planet, but finds its objective can be met not through technology but through sacrifice. Touching.
3:30 (4) Basketball. DePaul *vs.* La Salle.
4:30 (2) Philo Vance Returns (movie). As did novelist S.S. Van Dine's urbane private eye with this 1947 big-screen reprise of a series of films harking from the early days of talkies. William Wright stars as Philo, a role inherited from a string of former Vances that included William Powell and Basil Rathbone.
8:00 (56) Desperate Journey (movie). Errol Flynn and President Ray Gun star in a 1942 war adventure about downed Allied pilots and a sympathetic German girl outwitting the Gestapo.
9:00 (2) World: *Who Killed Georgi Markov?* A look at the as yet unsolved assassination of Bulgarian poet and dissident Markov and the case's worst implications.
10:00 (2) Making M*A*S*H. Repeated from Wednesday at 8 p.m.
11:30 (7) Follow the Fleet (movie). Fred Astaire and Ginger Rogers dance around the docks in this 1936 nautical revue.

Airwaves

by Billy Pope

SUNDAY

8:00 a.m.-noon (WBCN) Boston Sunday Review. Dan Yankee, 'BCN's resident economics expert, looks at the possibility of a wordwide depression; Tom Alexander talks about growing marijuana; Wiley Rogers of the Equal Rights Council talks about the increase in Klan activity; and members of Mobilization for Survival discuss their upcoming inaugural demonstration.
8:00 a.m. (WROR) Opinions. Chuck Miller, manager of Eastern Mountain Sports, talks about skiing and winter sports.
9:00 a.m. (WCAS) The Shape of Things To Come. A discussion on how to get financial aid for college.
9:30 a.m. (WCAS) Consider the Alternatives. "Politics and the Black Actor." Paul Winfield and William Marshall discuss their experiences on Broadway and in film and television.
11:00 a.m. (WCAS) Closet Space. Aileen O'Neill, an interpreter for the hearing-impaired, and Polly Laureichild, from Allegra Productions, discuss accessibility to women's music for the physically challenged.
Noon (WHRB) The Phil Ochs Orgy. Three hours of music by a songwriter who was active in the protests of the '60s.
Noon (WCRB) Reflections. John D. O'Bryant, newly elected Boston School Committee president, discusses public education in Boston; and Joe Klein, author of *Woody Guthrie*, talks about the Depression, the migrants, and the man who wrote songs for them.
Noon (WGBH) Los Angeles Philharmonic. Carlo Maria Giulini conducts Haydn's Symphony No. 99, Ravel's *Rapsodie Espagnole*, and Brahms's Symphony No. 1.
1:00 (WBZ) Basketball. The Celtics *vs.* the Los Angeles Lakers.
2:00 (WCAS) Live at Passim. Stormin' Norman and Suzy.
3:00 (WHRB) The Complete Randy Newman. Four hours of music from this eccentric songwriter of the '70s.
5:00 (WCRB) Boston Pops. John Williams conducts Copland's *Fanfare for the Common Man*, Tchaikovsky's *1812* Overture, and Haydn's Trumpet Concerto in E flat.
6:30 (WBUR) New Letters on the Air. Sonia Scott-Fleming, English novelist, short-story writer, and medieval-manuscript scholar, reads two short stories and discusses her work.
7:05 (WCRB) Showtime. A recording of Loesser's *The Most Happy Fella*, starring Robert Weede.
8:00 (WHRB) The Bach Orgy. This 76-hour-long chronological review of Bach's works offers an artistic summation to the Baroque period.
8:30 (WCRB) Sunday Evening at the Opera. Francesco Molinari-Pradelli conducts the Rome Opera House Orchestra in Donizetti's *The Elixir of Love*, with Freni, Gedda, and Capecchi.
9:00 (WBUR) Jazz Alive! Swing performances with the Benny Goodman Octet, the Count Basie Orchestra, and vocalist Joe Williams, from the 1979 Playboy Jazz Festival.
9:00 (WAAF) King Biscuit Flower Hour. See the listing for 11 p.m.
9:00 (WRKO) China Altman Show. "How Will Reagan Affect Boston?" Thomas Michael, from the Moral Majority, and Tony Winsor, from CPPAX, debate the earthquake we are about to see in the Northeast.
9:30 (WROR) Urban Views. Mary Lou Crane-Ryan and Roger Burke, both from the Massachusetts Film Bureau, take a look at the film industry in the Bay State.
10:00 (WROR) Boston Schools. Joyce Alexander, coordinator of Try-Arts, discusses the cultural education program, which links artists-in-residence with children in Boston public schools.
10:00 (WBCN) Basement Tapes. The Vapors, recorded last autumn at 15 Lansdowne Street.
10:30 (WGBH) Folk Festival USA. A blues and contemporary-folk performance by Steve Forbert and Dave van Ronk, recorded in New York City.
11:00 (WBCN) King Biscuit Flower Hour. The Outlaws in a concert from Hampton Beach, and Johnny Van Zandt from Passaic, New Jersey.
Midnight (WDLW) Jamboree USA. A country performance by Cal Smith and Ronnie McDowell.

MONDAY

All day (WHRB) The Bach Orgy. In case you missed it, there's a 76-hour-long orgy going on through Wednesday.
12:15 (WGBH) MusicAmerica. "Ladies Sing the Blues." A feature on the women vocalists of the '40s and '50s, including Albinia Jones, Linda Hopkins, Billie Holiday, and Lee Wiley.
6:30 (WBUR) Behind the News. A discussion on the future of Namibia, and the current UN-sponsored conference in Geneva.
7:00 (WGBH) The Spider's Web. *The Long Winter.* Laura Ingalls Wilder's story of a teenage girl's life on the prairie. Continues through the week.
7:30 (WGBH) Reading Aloud. *Fanny by Gaslight.* Michael Sadleir's story of life on the seamy side of Victorian London. Continues through the month.
7:30 (WBZ) Basketball. The Celtics *vs.* the Detroit Pistons.
7:35 (WITS) Hockey. The Bruins *vs.* the Buffalo Sabres.
8:00 (WHDH) David Brudnoy Show. "The Future of the Palestinian People." Joe Gerson, of the American Friends Service Committee, and Reverend Paul Gillespie, of the Rhode Island Council of Churches, discuss the prospects for Palestinian autonomy.
8:00 (WGBH) Great Performances. A performance of Monteverdi's opera *The Coronation of Poppea.* Simulcast on Channel 2.
9:00 (WCRB) San Francisco Symphony. John Nelson conducts Barber's *Medea's Meditation and Dance of Vengeance* and Shostakovich's Symphony No. 15.

TUESDAY

11:00 a.m. (WGBH) Live Performance Series. A recital by guitarist David Leisner.
11:30 a.m. (WBUR) The Inauguration (live). The big time, starring Ron Reagan, plus an analysis of what has brought us so close to the edge.
7:00 (WMBR) Interaction. A discussion of what the consumer and homeowner can do to fight the cold.
8:00 (WGBH) BSO (live). James Conlon conducts selections from Britten's *Peter Grimes*, Mozart's Piano Concerto No. 25, with Garrick Ohlsson, and Dvorak's Symphony No. 4.
9:00 (WCRB) Chicago Symphony. Raymond Leppard conducts Vivaldi's Concerto in D, Haydn's Harpsichord Concerto in D, Haydn's Trumpet Concerto in E flat, selections from Britten's *Peter Grimes*, and Stravinsky's *Firebird* Suite (1919 version).
10:00 (WGBH) Rural Lives. "Rural Sacrifice for the City." A look at the four forgotten Massachusetts towns that were flooded in order to build the Quabbin Reservoir so Boston could have water.

WEDNESDAY

1:00 (WMBR) Troubadour. A lukewarm welcome to Ronnie Reagan, with folksongs about presidents and their families.
6:30 (WGBH) Horizons. A profile of the dreams, achievements, and disappointments of musician, composer, actor, and activist Oscar Brown.
7:30 (WBZ) Basketball. The Celtics *vs.* the Utah Jazz.
8:00 (WHDH) David Brudnoy Show. Robert Kuttner, author of *Revolt of the Haves*, discusses the nationwide fever for cutting property taxes.
8:00 (WGBH) La Salle Quartet. The Quartet performs works by Alexander Zemlinshy.
9:00 (WCRB) Cleveland Orchestra. Antal Dorati conducts Ravel's *Shaherazade* Overture, Kodaly's Hungarian Rondo, Mozart's Violin Concerto No. 3, with Pinchas Zukerman, and Dorati's Symphony.
10:00 (WGBH) The Studs Terkel Almanac. Studs reads the short story *Merging Traffic*, by Joanne Greenberg.
Midnight (WDLW) Midnight Express. A feature on the country music of former Band member Levon Helm.
Midnight (WCOZ) Midnight Album Feature. Cream's *Goodbye.*

THURSDAY

Midnight-noon (WHRB) The Reggae Orgy. Twelve hours of reggae, rock steady, ska, dub, and Jamaican spliff music.
Noon (WHRB) Rockin' Rhythm Instrumental Orgy. Two hours of R&B-influenced instrumentals, from the Ventures and Duane Eddy to George Thorogood.
12:15 (WGBH) MusicAmerica. "Harlem Jazz in the '40s." A survey of classic performances by Buck Ram, Hot Lips Page, Pete Brown, Ben Webster, and others.
1:00 (WMRB) The Crazy Quilt. A birthday tribute to Sam Cooke and his '50s R&B.
2:00-midnight (WHRB) San Francisco Psychedelia and Blues. A 10-hour-long high with Janis Joplin, the Grateful Dead, Jefferson Airplane, Quicksilver Messenger Service, and others, in some rare live recordings.
6:30 (WGBH) Radio Experience Special. Excerpts from Jack Sommers's radio essays, originally broadcast during the Depression years.
7:30 (WMBR) Rainbow Tales. Ann Flowers reads *Odysseus*, a Greek myth from Homer's *Odyssey.*
7:35 (WITS) Hockey. The Bruins *vs.* the St. Louis Blues.
9:00 (WGBH) Chamber Music Society of Lincoln Center. The program ranges from Torelli to Rimsky-Korsakov.
9:00 (WCRB) New York Philharmonic. Klaus Tennstedt conducts an all-Beethoven program: the *Coriolanus* Overture, the Piano Concerto No. 1, with Malcolm Frager, and the Symphony No. 7.
10:00 (WDLW) Austin City Limits. A country performance by George Jones and Hank Thompson.
11:00 (WBUR) Boston Spotlight. Green Scream, an ensemble that mixes modal and free music, performs live from the studio.
Midnight (WITS) Larry King Show. George McGovern discusses his recent defeat, the money behind the New Right, and what the demise of liberalism means for the country.

FRIDAY

All day (WHRB) Roots. A 24-hour-long tribute to the R&B of the '70s, including Stevie Wonder, Diana Ross, and Earth Wind and Fire.
11:00 a.m. (WGBH) Live Performance Series. A chamber recital by flutist Virginia Leguia, pianist Betsy Moyer, and bassoonist Isabelle Plaster.
2:00 (WGBH) BSO (live). Seiji Ozawa conducts Antoniou's *Circle of Thanatos and Genesis*, with the Tanglewood Festival Chorus and tenor Michael Best, and Beethoven's Piano Concerto No. 5, with Rudolf Serkin.
7:00 (WGBH) The Spider's Web. Brother Blue tells his version of Romeo and Juliet.
7:30 (WMBR) Inside/Out. Members of the Allston-Brighton Green Light Association talk about women's safety in Boston.
7:30 (WBZ) Basketball. The Celtics *vs.* the Indiana Pacers.
9:00 (WCRB) BSO. Erich Leinsdorf conducts Mozart's Symphony No. 38 (*Prague*), Schoenberg's Variations for Orchestra, and Debussy's *Prelude to the Afternoon of a Faun* and *La Mer.*
9:30 (WGBH) National Orchestra of France. Charles Dutoit conducts Berlioz's *Corsaire* Overture, Tchaikovsky's Violin Concerto, with Kyung-Wha Chung, and Bartok's Concerto for Orchestra.
11:00 (WGBH) The Blues Hour. A feature on Jonny Young and Yank Rachel.
11:00 (WDLW) Live from the Lone Star. A country performance by Dobie Gray.

SATURDAY

9:00 a.m. (WMFO) Something About the Women. Feminist therapist Zeeb discusses women's sexuality and answers listeners' questions.
Noon (WBUR) Minnesota Orchestra. Klaus Tennstedt conducts Glinka's Overture to *Russian and Ludmila*, Glazunov's Violin Concerto in A minor, with Silvia Marcovici, and Dvorak's Symphony No. 9 (*New World*).
1:00 (WMBR) Artists at Work. A bluegrass performance by Southern Rail, recorded live.
1:15 (WITS) Hockey. The Bruins *vs.* the Los Angeles Kings.
2:00 (WCRB) Metropolitan Opera. Giuseppe Cantane conducts Mascagni's *Cavalleria Rusticana* and Leoncavallo's *I Pagliacci*, with Savova, Bini, Sereni, Cassily, and Elvira.
3:00 (WGBH) Jazz Alive! "Chicago Jazz Festival," part II. This segment of the highlights includes Chicago Jazz Heritage, the John Campbell Group, reedman Douglas Ewart and his group, trumpeter Roy Eldridge and his group, vocalist Lorez Alexandria and her trio, and Earl Hines.
8:00 (WBUR) Earplay. *Korsakoff's Psychosis.* A comedy by Geoffrey Parkinson about Auntie Mabel's fortune, death, and heirs.
8:00 (WCRB) and (WGBH) BSO (live). Seiji Ozawa conducts Antoniou's *Circle of Thanatos and Genesis*, with the Tanglewood Festival Chorus and tenor Michael Best, and Beethoven's Symphony No. 7.

WAAF 107.3 FM	WGBH 89.7 FM
WBCN 104.1 FM	WHDH 850 AM
WBUR 90.9 FM	WHRB 95.3 FM
WBZ 1030 AM	WITS 1510 AM
WCOZ 94.5 FM	WMBR 88.1 FM
WCRB 102.5 FM	WMFO 91.5 FM
WDLW 1330 AM	WRKO 680 AM
WROR 98.1 FM	

Film listings

These listings are compiled almost a week before theater bookings are final. New shows are often scheduled with little advance notification, and films may run longer than noted. Please call the theater before steppin' out, and be advised that sneak previews are common on Friday and Saturday nights. Except!

BOSTON

ALLSTON CINEMA (277-2140)
214 Harvard Ave.
I: Popeye: Sun.-Sun. 1:30, 3:30, 5:30, 7:35, 9:35
II: Hanger 18: Sun.-Sun. Mon.-Fri. times: 2, 3:45, 5:30, 7:25, 9:15. Sat., Sun. times: 1, 2:45, 4:30, 6:15, 8, 9:50
BEACON HILL I, II, & III (723-8110)
1 Beacon St.
I: Kagemusha: Sun.-Sun. 1:15, 4:15, 7:15, 10
II: The Formula: Sun.-Thurs. 1, 3:15, 5:30, 7:45, 10
Any Which Way You Can: Fri.-Sun., 1, 3:15, 5:30, 7:45, 10
III: A Change of Seasons: Sun.-Sun. 1:15, 3:15, 5:15, 7:30, 9:45
CHARLES I, II & III (227-1330)
195-A Cambridge St.
I: Stir Crazy: Sun.-Sun. 1, 3:15, 5:30, 7:45, 10
II: First Family: Sun.-Sun. 1:15, 3:15, 5:30, 7:45, 9:45
III: Inside Moves: Sun.-Sun. 1:30, 3:30, 5:45, 8, 10
CHERI I, II & III (536-2870)
Dalton St. nr. the Prudential Center.
I: 9 to 5: Sun.-Sun. 1, 3:15, 5:30, 7:45, 10
II: The Jazz Singer: Sun.-Sun. 1:15, 3:30, 5:45, 8, 10:15
III: The Competition: Sun.-Sun. 1:15, 3:30, 5:45, 8, 10:15
CINEMA 57 I & II (482-1222)
200 Stuart St.
I: Popeye: Sun.-Sun. 1, 3:15, 5:30, 7:45, 10
II: Flash Gordon: Sun.-Sun. 1:15, 3:30, 5:45, 8, 10
EXETER THEATER (536-7067)
Exeter St. at Newbury
The Mirror Crack'd: Sun.-Sun. 1:45, 3:45, 5:45, 7:40, 9:35
NICKELODEON CINEMA (247-2160)
600 Comm. Ave.
I: Arabian Nights: Sun.-Sun. 2, 4:30, 7, 9:30
II: Every Man for Himself: Sun.-Sun. 1, 2:35, 4:10, 5:45, 7:20, 8:55, 10:30
PARIS (267-8181)
841 Boylston
Raging Bull: Sun-Sun. 1, 3:15, 5:30, 7:45, 10:15
PI ALLEY I & II (227-8670)
237 Washington St.
I: Seems Like Old Times: Sun.-Sun. 1:15, 3:15, 5:30, 7:45, 10
II: The Elephant Man: Sun.-Thurs. 1, 3:15, 5:30, 7:45, 10
Caligula: Fri-Sun. 1:15, 4:15, 7:15, 10
PUBLIX CINEMA (482-1288)
166 Washington Street
Master Killer: Sun.-Weds. 8:50, 12:52, 4:54, 8:56
Four Assassins: Sun.-Weds. 10:44, 2:46, 6:48, 10:45
Deadly Kung Fu: Thurs.-Sun. Call for times.
Snake Fist vs. the Dragon: Thurs-Sun. Call for times.
SAXON (542-4600)
219 Tremont St.
Any Which Way You Can: Sun.-Thurs. 1, 3:15, 5:30, 7:45, 10
Hanger 18: Fri-Sun. 1:30, 3:30, 5:45, 8, 10.

BROOKLINE

CHESTNUT HILL I, II, III & IV (277-2500)
Rte. 9 at Hammond St.
I: Inside Moves: Sun.-Sun. 1, 3:15, 5:20, 7:45, 10
II: Any Which Way You Can: Sun-Sun. 1, 3:15, 5:15, 7:35, 20
III: Raging Bull: Sun.-Sun. 1:30, 4:25, 7:20, 9:50
IV: The Jazz Singer: Sun.-Sun. 1:45, 4:25, 7:20, 9:50
V: Seems Like Old Times: Sun.-Sun. 1, 3:15, 5:15, 7:35, 10
CIRCLE CINEMA I, II & III (566-4040)
Cleveland Circle
I: Stir Crazy: Sun-Sun. 1:50, 4:30, 7:10, 9:35
II: The Competition: Sun.-Sun. 1:30, 4:25, 7:20, 10; Fri., Sat. 12:10.
III: 9 to 5: Sun.-Sun. 1, 3:15, 5:20, 7:35, 9:50
CINEMA BROOKLINE (566-0007)
The Elephant Man: Sun.-Sun. Call for times.
COOLIDGE CORNER (734-2500)
290 Harvard St.
I: Everything You Always Wanted to Know About Sex: Sun-Tues. 7:35; Sun. mat. 2
Sleeper: Sun-Tues. 6
Bananas: Sun-Tues. 9:20; Sun. mat. 4:20
Andyo Warhol's Frankenstein: Weds., Thurs., 7:55
Andy Warhol's Dracula: Weds. Thurs., 6, 9:40
My Brilliant Career: Fri., Sat. 7:55, Sat. mat. 4:10
A Doll's House: Fri. Sat. 6, 9:45; Sat. mat. 2:15
Seven Samurai: Sun. 3:45, 7:30
II: Romeo and Juliet: Sun.-Tues. 7; Sun. mat. 2
Macbeth: Sun-Tues. 4:30, 9:30
Hidden Fortress: Weds., Thurs. 7:30
The Third Shadow Samurai: Weds., Thurs. 5:30, 9:30
Sunday Bloody Sunday: Fri., Sat. 7:30; Sat. mat. 3:20
The Music Lovers: Fri., Sat. 5:15, 9:30
The Red Shoes; Sun. 2:20, 7
Tales of Hoffmann: Sun. 4:45, 9:25

CAMBRIDGE

BRATTLE (876-6226)
40 Brattle St. near Harvard Square.
The Marriage of Maria Braun: Sun.-Tues. 5:45, 9:35; Sun. mat. 2
The Merchant of Four Seasons: Sun.-Tues. 7:55; Sun. mat. 4:10
Effi Briest: Weds.-Fri. 8:45
The Third Generation: Weds.-Fri. 6:45
The Bitter Tears of Petra Von Kant: Sat., Sun. 5:30, 9:35
Beware the Holy Whore: 3:40, 7:40
FRESH POND CINEMA (547-8900)
Fresh Pond Shopping Center.
Call for features and times.
GALERIA CINEMA (661-3737)
5 Boylston Street
The Elephant Man: Sun.-Sun. 1, 3:10, 5:20, 7:30, 9:45
HARVARD SQUARE (864-4580)
1434 Mass. Ave.
Women in Love: Sun. 3:50, 7:45
Sunday Bloody Sunday: Sun. 1:30, 5:40, 9:55
Immortal Bachelor: Mon. 1, 4:20, 7:40
Seduction of Mimi: Mon. 2:40, 6, 9:30
Boat Boy: tues. 1, 4:25, 7:50
Charley: Tues. 2:35, 6, 9:25
A Man for All Seasons: Weds. 2:55, 7:30
The Lion in Winter: Wed. 12:30, 5, 9:35
The War of the Worlds: Thurs. 12:30, 3:25, 6:20, 9:20
When Worlds Collide: thurs., 2, 4:55, 7:55
King of Hearts: Fri. 12:30, 4:10, 7:55
How I Won the War: Fri. 2:15, 5:55, 9:40
Play It Again, Sam: Sat. 12, 4:40, 9:20
Take the Money and Run: Sat. 1:30, 6:10
The Front: Sat. 3:10, 7:50
Dr. Zhivago: Sun. 12, 4, 8
OFF THE WALL CINEMA (547-5258)
15 Pearl St.
Magic Movies: Best New Animation: Sun., Sat. 4:20, 6:10, 8:10, 10:10; Mon.-Fri. 6, 8, 10
My Favorite Stories: Sun. (Jan. 18) 12, 1:30, 3
The Incredible Book Escape and Tubby the Tuba: Sat., Sun. (Jan. 25) 12, 1:30, 3
ORSON WELLES I, II & III (868-3600)
1001 Mass. Ave.
I: Mon Oncle d'Amerique: Sun.-Sun. 1:10, 3:25, 5:40, 7:55, 10:10
II: From the Life of the Marionettes: Sun.-Sun. 2:15, 4:15, 6:15, 8:15, 10:15
III: Bye Bye Brazil: Sun.-Sun. 1:45, 3:45, 5:45, 7:45, 9:45

MIDNIGHT MOVIES

The following theaters screen films Fri. and Sat. at or around midnight. For suburban midnights, see suburban listings.

Circle Cinema: Stardust Memories; It's My Turn; The Elephant Man.
Exeter Theater: Rocky Horror Picture Show.
Harvard Square: Flesh Gordon.
Orson Welles: Richard Pryor In Concert; Divine Madness; Pink Flamingos.
Newton Academy: Call for feature.

GOOD DEALS

Good deals are subject to change at a moment's notice so check with the theater before taking off.

Academy Newton: $2 for first show.
Allston Cinema: $2 for first show of the day, $1.50 for seniors till 5 p.m.
Alternative Family Cinema at Off the Wall: $1 Sat., Sun. matinees.
Arlington, Capitol & Regent: $1.25 Sun.-Thurs., $1.50 Fri.-Sat.
Belmont Studio: $1.50 all times.
Brattle Theater: $2.50 before 6 p.m., $2.50 Weds. Discount coupons available.
Cinema Brookline: $1.50 at all times.
Cleveland Circle: $2 for first show.
Coolidge Corner: $2.50 for last show of the night.
Fresh Pond Cinema: $1.50 all times.
Harvard Square: $2 till 6 p.m. Mon.-Fri. (except holidays). $2.50 at midnight. $3 after 6 and on Sat., Sun. and holidays.
Nickelodeon: Discount coupons available. 10 admissions for $25.
Orson Welles: $1.50 with a Welles T-shirt Mon.-Tues. Discount coupons too.
Publix: $1.25 all times.
Somerville, Broadway & Somerville: $1.25 Sun.-Thurs., $1.50 Fri., Sat.
West Newton: $1.25 for weekend mat.

FILM SPECIALS

AMORY ARTS FILM SOCIETY (491-6930) at the Red Book Store, 136 River St., Camb. Jan. 23, 24, and 25: "Sambizanga," 7:30 p.m. $1.75.

CAMBRIDGE CENTER FOR ADULT EDUCATION presents "Friday Night at the Movies," a winter-long salute to the late Peter Sellers. At the Blacksmith House, 56 Brattle St., Camb., 7 and 9 p.m. $2; $16 for the series. Jan. 23: "I'm All Right, Jack."

CANADIAN CONSULATE GENERAL (262-2760), at the Grove Street Gallery, 100 Grove St., Worcester. Jan. 23, 24, and 25: "Animated Evenings: Award-winning Animation from the National Film Board of Canada," 7:30 p.m. Free.

CINEMA SOCIETY OF CAMBRIDGE at the Ding Ho Restaurant, 13 Springfield St., Camb. (661-7701). Jan. 19: "Attack of the Crab Monsters," 7:30 and 9:30 p.m.

FRENCH LIBRARY, 53 Marlborough St., Boston (262-2280). Jan. 18: "Toni." Jan. 23, 24, and 25: "La Bete Humaine." Both at 8 p.m. $2.

GOETHE INSTITUTE BOSTON (German Cultural Center for New England), 170 Beacon St., Boston (262-6050). Jan. 27: "Nachtschatten" (Night Shadows), 7:30 p.m. Free.

HARVARD-EPWORTH CHURCH, 1555 Mass. Ave., Camb. Jan. 18: "Lancelot du Lac (Lancelot of the Lake). Jan. 22: "I Shot Jesse James." Jan. 25: "Perceval." All at 7:30 p.m. $1.50.

INFORMATION FILM PRODUCERS OF AMERICA INC., Christian Science Center, Colonnade Bldg., Huntington and Mass. Aves., Boston. Jan. 22: award-winning films selected at the National Cindy Competition, 7:30 p.m.

INSTITUTE OF CONTEMPORARY ART, 955 Boylston St., Boston (266-5152). Through March 22: Kurosawa festival. Jan. 18: "The Drunken Angel," 3 p.m., and "The Quiet Duel," 5 p.m., Jan. 22: "Stray Dog," 7:30 p.m., Jan. 23: "Scandal," 7:30 p.m., Jan. 25: "Stray Dog," 3 p.m. and "Scandal," 5:30 p.m.

AMERICAN JEWISH HISTORICAL SOCIETY, 2 Thornton Rd., Waltham 02153 (891-8110). Lunchtime film series, at the Federal Reserve Bank of Boston, 600 Atlantic Ave., Boston. Jan. 20: "Rendezvous with Freedom," 12:30 p.m.

ISRAEL CULTURE CENTER at Zionist House, 17 Comm. Ave., Boston (267-3600). Jan. 21: "Golda Meir," 12:15 p.m. Free.

JOHN F. KENNEDY LIBRARY (929-4584), Columbia Point, Boston. Jan. 24 and 25: "The Making of the President," plus President Kennedy's inauguration film, 9:30 a.m.-closing. Admission 75 cents.

MODERN TIMES CAFE, 134 Hampshire St., Camb. (354-8371). Jan. 24 and 25: "Open City," 9 p.m. (Sat.) and 5 p.m. (Sun.).

MUSEUM OF COMPARATIVE ZOOLOGY, Harvard University (495-2463). African film festival at the Geological Lecture Hall, 22 Oxford St., Camb. Jan. 21: "Castles of Clay," 8 p.m. Admission $2.50, $1.50 for members, free for children of members.

MUSEUM OF FINE ARTS (267-9300), Boston. Jan. 20: "Men of the Tall Ships," 7 p.m. $1.50 members, $2 non-members.

WHERE'S BOSTON? is shown hourly each day at 60 State St. (661-2425). Tix $1.50-$3.

BOSTON PUBLIC LIBRARY, Copley Square (536-5400, ext. 231). Jan. 22: "Golden Honeymoon," 2 p.m. Free. Jan. 23: "David Copperfield." 6:30 p.m. Free.

CAMBRIDGE PUBLIC LIBRARY, Field Branch (498-9083), 826 Cambridge St., Camb. Jan. 22: "The Prince and the Pauper," 3 p.m. Free.

CENTRAL SQUARE BRANCH LIBRARY, 45 Pearl St., Cambridge (498-9081). Jan. 20: "The Seventh Voyage of Sinbad," 7 p.m. Free.

DEDHAM PUBLIC LIBRARY, Dedham. Jan. 21: "Wings," 3:30 and 7 p.m. Free.

FRAMINGHAM PUBLIC LIBRARY, 49 Lexington St., Framingham (879-3570). Jan. 19: "The Rainmaker," 7:30 p.m. Free.

NEWTON FREE LIBRARY, 414 Centre St., Newton. Jan. 21 and 22: "King Kong," 7 p.m. Free.

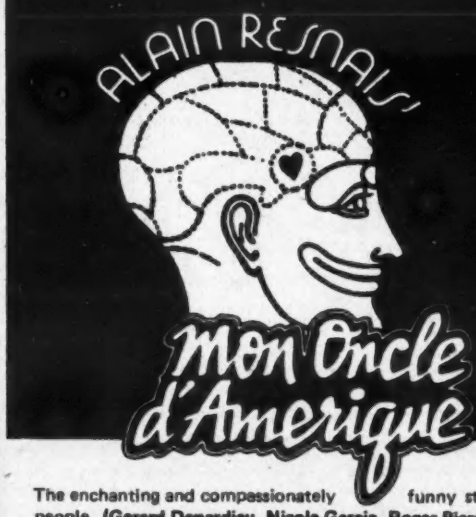
STONEHAM PUBLIC LIBRARY (438-1324), 431 Main St., Stoneham. Jan. 23: "Funny Face," 7 p.m. Free.

Orson Welles Cinemas 1001 Mass. Ave., Cambridge 868-3600
Discount Parking Available

A MOVIE PASS to the first 25 people to correctly answer the following (Mon. between 5 & 5:30 at 868-3603, please): The three major characters in MON ONCLE D'AMERIQUE each fantasize themselves to be a different classic French film star; Who are the three film stars? LAST WEEK'S ANSWER: "Waiting For Godot."

BEST FOREIGN FILM OF THE YEAR AWARD
NEW YORK FILM CRITICS

"A MARVELOUS PASTICHE OF SOPHISTICATED WIT AND WISDOM! Watching this film is the equivalent of gourmet dining." –Bruce McCabe, BOSTON GLOBE



The enchanting and compassionately funny story of three people, (Gerard Depardieu, Nicole Garcia, Roger-Pierre) ... coming from totally different backgrounds, and each having different hopes and dreams... only to find their lives coming together in a brilliant and breathtaking tangle of marriages, affairs, and careers. Alain Resnais' *(Hiroshima Mon Amour)* newest film was this year's Cannes Jury Prize winner. 1:10, 3:25, 5:40, 7:55, 10:10

"One of Bergman's most powerful and troubling explorations of the atomic fission in the human soul. HE SHOULD BE THE FIRST FILMMAKER TO WIN THE NOBEL PRIZE." –Jack Kroll, Newsweek

INGMAR BERGMAN'S

FROM THE LIFE OF THE MARIONETTES

Ingmar Bergman brilliantly explores one man's psyche driven over the edge-by a number of sexual pressures— his failing marriage, his ongoing relationship with a prostitute, his business associate's "advances" and other imagined and real "infidelities." MARIONETTES is Bergman's most penetrating portrait of male/female relationships since SCENES FROM A MARRIAGE.
2:15, 4:15, 6:15, 8:15, 10:15.

24 Hour Science Fiction Marathon / Feb. 15-16
Films in the Marathon: BATTLE BEYOND THE STARS, CREEPING UNKNOWN, DAY MARS INVADED EARTH, DEVIL DOLL, FOOD OF THE GODS, FUTUREWORLD, HELLSTROM CHRONICLE, INCREDIBLE MELTING MAN, new BODY SNATCHERS, IT! THE TERROR FROM BEYOND SPACE, MAD MAX, MAN FROM PLANET X, 2001, IT CAME FROM BENEATH THE SEA and more ...
SF/6
★★★
Tickets are now on sale for the 12 Hour SF Night Flight.

"CELEBRATE!
'BYE BYE BRAZIL' DOES JUST THAT."
—Richard Corliss, Time Magazine

Bye bye BRAZIL

A troupe of musicians, magicians, and performers travels the rapidly changing towns and out of the way villages of Brazil to entertain the villagers only to discover a world of adventurers, peasants, and hustlers; a world in which the the ancient and the modern, tragedy and beauty, misery and abundance, the past and the future co-exist in an almost dreamlike romantic and sensuous vision.
1:45, 3:45, 5:45, 7:45, 9:45.

The Late Shows:
Fri. & Sat., January 23 & 24
1 BETTE MIDLER IN DIVINE MADNESS
A NATIONAL TREASURE CHEST
at 12:15

2 RICHARD PRYOR Filmed Live in Concert
at 12:00
3 Pink Flamingos
at 12:30

BOSTON'S
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BOSTON'S MONTHLY DINING AND DRINKING MAGAZINE

★★★ STAR THEATERS ★★★
West Newton Cinemas 1 2 3
1296 Washington St., Newton
961-6060 961-9211

SCREEN I
Call for Listing

SCREEN II
Private Benjamin

SCREEN III
Jan. 18, 19, & 20
The Virgin & The Gypsy

Jan. 21 & 22
All That Jazz

Jan. 23 & 24
Hitchcock's The Lady Vanishes
&
39 Steps

Nickelodeon Cinemas

247-2160
600 Comm. Ave.
Boston

Just opp. the Blanford St. stop on B.C. Green Line MBTA

1

"A CHARMER! AN EROTIC FANTASY!
Open yourself to Pasolini's most beautiful and one of his most accessible works... you may find yourself restraining the urge to rush up to the screen and jump into the action." —DAVID BRUDNOY, WNAC-TV & HERALD AMERICAN

"Arabian Nights"

An ALBERTO GRIMALDI Production "ARABIAN NIGHTS"
A Film by PIER PAOLO PASOLINI
(X) NO ONE UNDER 18 ADMITTED
2:00 / 4:30 / 7:00 / 9:30

2

"★★★★ 'EVERY MAN FOR HIMSELF' IS ONE OF THE BEST FILMS OF RECENT YEARS!"
– Bruce McCabe, Boston Globe

FRANCIS FORD COPPOLA
PRESENTS
A FILM COMPOSED BY
JEAN-LUC GODARD

Every Man For Himself
ISABELLE HUPPERT ■ JACQUES DUTRONC ■ NATHALIE BAYE
(X) NO ONE UNDER 18 ADMITTED
A New Yorker Films Release c 1980 From ZOETROPE STUDIOS
1:00 / 2:35 / 4:10 / 5:45 / 7:20 / 8:55 / 10:30

Suburban cinemas

ARLINGTON, Capitol (648-4340)
204 Mass. Ave.
The Elephant Man: Sun-Sun. 7, 9:15; Sun. mat. 4:45
ARLINGTON, Regent (643-1197)
Medford St.
Divine Madness: Sun.-Sun. Call for times.
BELMONT, Studio (484-1706)
376 Trapelo Rd.
The Elephant Man: Sun.-Sun. 7, 9:15
BEVERLY, Cabot St. Cinema (1-927-3677)
286 Cabot St.
Resurrection: Mon. 3, 5, 7:15, 9:15
The Tin Drum: Tues., Weds. 3, 5:45, 8:30
Song of the South: Thurs.-Sat. 3, 4:45, 6:30, 8:15
BRAINTREE, General I-IV (848-1070)
South Shore Plaza
I: Any Which Way You Can: Sun-Sun. 1, 3:15, 5:25, 7:45, 10
II: 9 to 5: Sun.-Sun. 1, 3:10, 5:15, 7:30, 9:40
III: Stir Crazy: Sun.-Sun. 1, 3:15, 5:20, 7:35, 9:45
IV: Popeye: Sun.-Sun. 1, 3:10, 5:15, 7:30, 9:35
BROCKTON, General Five (1-588-5050)
Westgate Mall
I: Hangar 18: Sun.-Sun. 1:15, 3:20, 5:15, 7:30, 9:30
II: Any Which Way You Can: Sun.-Sun. 1, 3:15, 5:25, 7:45, 10
III: Stir Crazy: Sun.-Sun. 1, 3:35, 5:20, 7:35, 9:45
IV: Seems Like Old Times: Sun.-Sun. 1:15, 3:20, 5:20, 7:30, 9:40
V: The Competition: Sun.-Sun. 1:30, 4:15, 7:20, 9:45
BROCKTON, Sack I-IV (1-963-1010)
Route 27
I: 9 to 5: Sun.-Sun. 1:15, 3:15, 5:20, 7:30, 9:35
II: The Formula: Sun.-Thurs. 1, 3:20, 5:30, 7:45, 9:55
Caligula: Sun.-Thurs. 1:15, 4:15, 7:15, 10
The Mirror Crack'd: Fri.-Sun. 1, 3:20, 5:30, 7:30, 9:30
III: Popeye: Sun.-Sun. 1, 3:10, 5:30, 7:30, 9:40
IV: Raging Bull: Sun.-Sun. 1, 3:15, 5:30, 7:45, 10:10
BURLINGTON, General I-II (272-4410)
Route 128, exit 42
I: First Family: Sun.-Sun. 1:15, 3:25, 5:25, 7:35, 9:45
II: Hangar 18: Sun.-Sun. Call for times.
CANTON, Oriental (828-8924)
636 Washington St.
Call for feature and times.
DANVERS, Liberty Tree (1-777-1818)
Liberty Tree Mall
I: Raging Bull: Sun.-Sun. 1, 3:15, 5:30, 7:45, 10
II: Any Which Way You Can: Sun.-Sun. 1:10, 3:20, 5:25, 7:35, 9:50
DANVERS, Sack Six (1-777-2555 or 1-593-2100)
Endicott St.
I: Flash Gordon: Sun.-Thurs. 1, 3:15, 5:25, 7:35, 9:45
Hangar 18: Fri.-Sun. 1:10, 3:15, 5:15, 7:30, 9:45
II: A Change of Seasons: Sun.-Sun. 1:20, 3:20, 5:30, 7:40, 9:50
III: Seems Like Old Times: Sun.-Sun. 1:15, 3:10, 5:15, 7:25, 9:35
IV: Popeye: Sun.-Sun. 1, 3:10, 5:20, 7:30, 9:45
V: The Aristocats: Sun.-Sun. 1:05, 2:35, 4:05, 5:35, 7:05, 8:25, 9:45; no 9:45 show Thurs.-Sat.
The Idolmaker: Sun.-Sun. 9:45, 11:55
VI: The Formula: Sun.-Thurs. 1:10, 3:20, 5:30, 7:45, 9:55
The Competition: Fri.-Sun. 1, 3:15, 5:30, 7:45, 10
DEDHAM, Showcase 8 (326-2100)
950 Providence St.
I: Seems Like Old Times: Sun.-Sun. 1:15, 3:10, 5:10, 7:40, 10; Fri., Sat. 11:50
II: The Aristocats: Sun.-Thurs. 1:35, 7:20, 9:15
The Idolmaker: Fri.-Sun. Call for times.
III: Hangar 18: Sun.-Sun. 1, 3, 5, 7:20, 9:25; Fri., Sat., 11:20
IV: First Family: Sun.-Thurs. 1, 3, 5, 7:25, 9:40; **Blood Beach:** Fri.-Sun. Call for times.
V: Raging Bull: Sun.-Sun. 1:45, 4:30, 7:15, 9:55; Fri., Sat. 12:15
VI: The Mirror Crack'd: Sun.-Sun. 1, 3:10, 5:15, 7:45, 10; Fri., Sat. 12
VII: The Jazz Singer: Sun.-Sun. 1, 3:10, 5:15, 7:35, 10
VII: The Competition: Sun.-Sun. 1:50, 4:35, 7:15, 9:55, Fri., Sat. 12:10
FRAMINGHAM, General I-V (235-8020)
Route 9, Shopper's World
I: Hangar 18: Sun.-Sun. 1:15, 3:20, 5:15, 7:30, 9:30
II: Any Which Way You Can: Sun.-Sun. 1, 3:15, 5:25, 7:45, 10
III: Popeye: Sun.-Sun. 1, 3:15, 5:20, 7:35, 9:45
IV: Seems Like Old Times: Sun.-Sun. 1:15, 3:20, 5:20, 7:30, 9:40
V: A Change of Seasons: Sun.-Sun. 1:15, 3:20, 5:20, 7:30, 9:40
MEDFORD Cinema (395-9499)
36 Salem
I: Private Benjamin: Sun.-Sun. 6:45, 8:50
II: The Mirror Crack'd: Sun.-Sun. 7, 9
III: The Aristocats: Sun.-Sun. 6:45; Sat., Sun. mat. 1
NATICK, Sack 6 (237-5840)
Rte. 9, opp. Shopper's World
I: The Competition: Sun.-Sun. 1:05, 3:20, 5:35, 7:50, 10:05
II: The Mirror Crack'd: Sun.-Sun. 8:20, 10:05; Weds. only 1:30, 3:30; Thurs.-Sat. midnight
III: Stir Crazy: Sun.-Sun. 1, 3:10, 5:15, 7:30, 9:35
IV: Raging Bull: Sun.-Sun. 1, 3:15, 5:30, 7:45, 10:10
V: The Formula: Sun.-Sun. 1:20, 3:30, 5:30, 7:40, 9:50
VI: 9 to 5: Sun.-Sun. 1:25, 3:25, 5:25, 7:35, 9:45
NEWTON, Academy (332-2524)
102 Beacon St., Newton Centre.
I: The Mirror Crack'd: Sun.-Sun. 1:30, 3:30, 5:30, 7:30, 9:30
II. Ordinary People: Sun.-Sun. 7:35, 9:45, Sat., Sun. mat. 1, 3:10, 5:20
NEWTON, West Cinema (964-6060)
1296 Washington St.
I: La Cage Aux Folles: Sun.-Sun. 7:20, 9:20
II: Private Benjamin: Sun.-Thurs. 7:10, 9:15
The Return of the Secaucus 7: Fri.-Sun. Call for times.
III: The Virgin and the Gypsy: Sun.-Tues. 7:25, 9:25
All That Jazz: Weds., Thurs. Call for times.
The Lady Vanishes: Fri, Sat. Call for times.
The 39 Steps: Fri., Sat. Call for times.
Swept Away: Sun: Call for times.
PEABODY, General I-III (599-1310)
I: Stir Crazy: Sun.-Sun. 1, 3:15, 5:20, 7:35, 9:45
II: The Jazz Singer: Sun.-Sun. 1, 3:15, 5:20, 7:35, 9:45
III: 9 to 5: Sun.-Sun. 1, 3:10, 5:15, 7:30, 9:40
SAUGUS, General I-II (321-1345)
Route 1
I: The Mirror Crack'd: Sun.-Sun. 1:30, 3:30, 5:25, 7:30, 9:35
II: First Family: Sun.-Sun. 1:30, 3:30, 5:20, 7:25, 9:25
SOMERVILLE, Somerville (625-1081) 50 Davis Sq.
Private Benjamin: Sun.-Sun. Call for times.
WALTHAM, General I-II (890-1064)
477 Winter St.
Call for features and times.
WELLESLEY, Community (235-0047)
382 Washington St.
The Elephant Man: Sun.-Thurs. 7, 9:15
My Brilliant Career: Fri.-Sun. Call for times.
WOBURN, Showcase Five (933-5138)
Main St., Middlesex Canal Park
I: Stir Crazy: Sun.-Sun. 2, 4:30, 7:20, 9:50; Fri., Sat. 11:50
II: 9 to 5: Sun.-Sun. 1, 3:10, 5:15, 7:35, 9:55, Fri., Sat. 12
III: The Competition: Sun.-Sun. 1:50, 4:35, 7:15, 9:55, Fri., Sat. 12:10
IV: Seems Like Old Times: Sun.-Sun. 1:15, 3:10, 5:10, 7:40, 9:55; Fri., Sat. 11:55
V: Raging Bull: Sun.-Sun. 1:45, 4:30, 7:20, 10; Fri., Sat. 12:15
VI: Any Which Way You Can: Sun.-Sun. 2, 4:35, 7:25, 9:50; Fri., Sat. 12

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NO PASSES SEEMS LIKE OLD TIMES (PG)
ROBERT DE NIRO "RAGING BULL" (R)
THE ARISTOCATS (G)
(R) FIRST FAMILY
(PG) JAZZ SINGER
HANGAR 18 (PG)
Mirror Crack'd (PG)

WOBURN 1·2·3·4·5·6 RTE 128 · EXIT 39 & RTE 38 · 933·5330
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ROBERT DE NIRO "RAGING BULL" (R)
Any Which Way You Can (PG)
(R) NO PASSES STIR CRAZY
competition (PG)
9 TO 5 (PG)

Please Call Theatre For Screen Times

Film strips

compiled by David Chute

MOVIE OF THE WEEK: Altered States (1981). Any film from which Paddy Chayevsky removed his name is automatically a film we're dying to see. He wrote the novel, a mystical sci-fi story about a scientist regressing to a primal state of consciousness in sensory deprivation tanks and the like, and then turned it into a screenplay. Along comes Ken Russell, to work his usual slap-happy magic with character, dialogue, and plot logic, much to the delight of many critics, but not, apparently, to the delight of Paddy. Even Russell skeptics seem to have enjoyed this one, a razzle-dazzle chiller that stars William Hurt, Blair Brown, and Bob Balaban. The photo here is an artist's rendering of Excedrin Headache No. 38. **Opens Friday, January 23, at Cinema 57.**

A

+ALL THAT JAZZ (1979). Bob Fosse's grotesque autobiographical film is self-serving, overdone, and finally wearying. In his story of Joe Gideon (Roy Scheider), a fabulously gifted and successful choreographer-director, Fosse tells us more than we ever wanted to know about himself, from his early-morning bathroom routine to how he mistreats numberless beautiful and talented women. Photographed by Fellini's great cinematographer, Giuseppe Rotunno, the movie overflows with garish, stupefying fantasy sequences. The backstage and bedroom action is interrupted by cuts to a musty cosmic dressing room, where Scheider coos pious howlers about life, love, and art to a white-draped Jessica Lange (as Lady Death). And a re-enactment of Fosse's real-life heart attack brings on a lavish musical number (the kitschiest thing on film since **The Wiz**) during which the principals sing "Bye Bye Life" to the tune of the Everly Brothers' "Bye Bye Love." Unforgivable. With Ann Reinking, Leland Palmer, and Ben Vereen. **West Newton.**

++THE AMERICAN SOLDIER (1970). This early, rather awkward Fassbinder film brims with adoring movie references and in-jokes and boasts a brooding noir-ish atmosphere. Beyond that, though, there's very little going on. Tough-guy Karl Scheydt plays Ricky, a German-born American who returns to Munich after a stint in Vietnam and is hired by a trio of cops to commit a series of murders. There are some funny scenes between Ricky and his mother and brother (they have a pinball machine in the living room, which helps), and the ending is a hilarious outburst of homosexual, necrophiliac incest (!) that's unlike anything you've ever seen. But for the most part, this is third-rate Fassbinder, of interest mostly to fans. Watch for the scene in which Margarethe von Trotta, as a maid, tells the story that will later become **All: Fear Eats the Soul.** **Brattle.**

•ANDY WARHOL'S FRANKENSTEIN (1974). Paul Morrissey's version of the great horror story is boring, soulless and unimaginative. It looks as though it were made solely to exploit its one original device: the meretricious exhibition of entrails, human and otherwise, in living Day-Glo color and 3-D. That's right, you wear those funny glasses that give you headaches and in return you get your gag reflex tested by having pulsating hearts, livers and intestines thrust in your face. Less fun than any other horror movie in recent memory (and with movies like **The Sentinel** and **Audrey Rose** around, that's saying something), and even **Andy Warhol's Bad** is more transfixing. With Udo Kier, Joe Dallesandro, and Monique Van Vooren. **Coolidge Corner.**

+ANDY WARHOL'S YOUNG DRACULA (1974). It seems there's a bloodsucker born every minute in movieland, but Paul Morrissey's version must be the most enervated. Perhaps that's appropriate to the subject, but it makes for a soporific horror film. Udo Kier is the ineffectual Count who requires not just blood but virgin blood, and Joe Dallessandro is the stud hired hand whose priapic adventures make Dracula's needs ever harder to satisfy. The one star is for the sex scenes, which are wonderfully photographed. Formerly titled just plain **Dracula.** **Coolidge Corner.**

++ATTACK OF THE CRAB MONSTERS (1957). Surprisingly graphic for a '50s horror film, and surprisingly silly by any standards, this Roger Corman cheapie is one for the record books. On a tropical island, radioactive waste causes cranky crustaceans to balloon to the size of house trailers; they also develop an appetite for human-brain matter which, when sucked out through the victim's ears, allows the creepy-crawlies to think and talk just like people. You are what you eat, indeed. With Russell Johnson (who went on to play the Professor on **Gilligan's Island**), Richard Garland, Mel Wells, and Pamela Duncan. **Cinema Society of Cambridge at the Ding Ho Restaurant.**

B

+++BANANAS (1971). For many, Woody Allen's funniest film. The bad jokes thud horribly, but the good ones reach heights of hilarity Allen has never scaled elsewhere. The plot has something to do with revolutions and delicatessens. **Coolidge Corner.**

++++BEST BOY (1979). Ira Wohl's Oscar-winning feature about his retarded 52-year-old cousin Philly is a great documentary, a transcendent comedy that draws us into an intimate, fascinated relationship with its spunky hero. In the process, it sweeps away all the discomfort — the curiosity mingled with revulsion — that the retarded usually inspire and replaces it with liberating laughter. The director himself first urged Philly's aging parents (who are observed with the same tenderness lavished on Philly) that it was time for their "best boy" to begin preparing for their deaths. He is the story's prime mover and one of its main characters, and his film, a breakthrough for the personal documentary, lets us in on the life of an American family as participants, not just observers. The members of his family laugh at Philly when he does stupid things, and they enjoy his generosity of spirit. In short, they treat him as a human being. And through the course of the film, we come to share their attitudes, loving Philly not in spite of what he is, but because of it. **Harvard Square.**

+++LA BETE HUMAINE (1938). Sequences shot in semi-documentary style on the Paris-Le Havre express train and in the migrant camps of the railroad workers; pioneering, impressionistic uses of sound; and a noble performance by Jean Gabin distinguish this superb, tragic melodrama by the late Jean Renoir. With Simone Simon and Fernand Ledoux. From the novel by Emile Zola. **French Library.**

+++BEWARE OF A HOLY WHORE (1970). One of the "early" Fassbinder films, this portrait of a film crew at work in an elegant Spanish seaside resort is acrid and amusing, in the tradition of **Two Weeks in Another Town** and **Contempt.** Waiting for their money to come in, the actors and technicians have little to do but fight, drink Cuba Libres at the bar, and make endless passes at one another. As always in Fassbinder's films, the sexual arrangements are a comic nightmare of humiliation and betrayal, with most of the action centering on a moodily insecure director (Lou Castell) who manages to disappoint everyone, most of all himself. The characters hope to find salvation by embracing the "holy whore" — the cinema itself — but she cannot save them. Made after a failed attempt by Fassbinder and his Anti-Theater group at cooperative filmmaking, the movie is bitterly conscious of individual isolation. With Eddie Constantine, Hanna Schygulla, Marquand Bohm, Margarethe von Trotta and Fassbinder himself. **Brattle.**

++++THE BITTER TEARS OF PETRA VON KANT (1972). Rainer Werner Fassbinder's extraordinary study of a successful, hypocritical fashion designer who dotes upon her own suffering. The film is shot in a single room in five long scenes, and there are only six characters, all women. Within this claustrophobic framework, Fassbinder constructs a stingingly cold, often harrowing but at bottom extremely sympathetic study of a haunted woman and the ostensibly innocent exquisites who feed upon her. **Brattle.**

BLOOD BEACH (1981). Another of those fly-by-night horror movies no one wants to talk about. We have learned, however, that the premise is a novel and creepy thing. It seems that some large, gooey, slithery beastie has taken up residence deep in the sand of a California beach, and that it likes nothing better than to reach up with a protoplasmic tentacle to tickle the soles of people's feet. **Cinema 57, suburbs.**

+++BYE BYE BRAZIL (1980). Like the best travel writing, Carlos Diegues's film conveys an intuitive, artist's-eye sense of an entire country. The vision that emerges is idiosyncratic, lurid, concrete; a sardonic yet oddly hopeful tour of a nation rotting on the vine. This sarcastic, sexy comedy is about a low-rent traveling carnival wending its way across 9000 miles of Brazilian turf. Diegues clearly finds the cultural chaos of his homeland hilarious and enraging at the same time; the squalid Brazilian landscape itself becomes a string of black jokes, and the editing rhythms create visual transitions that pay off like punch lines. Best of all, there's no trace of overt lecturing; every twist of Diegues's deftly layered plot is tied to something in the landscape, in the people: the story grows out of the characters' querulous encounter with their homeland. With Jose Wilker (from **Dona Flor and Her Two Husbands**) as the slyly corrupt Master of Ceremonies, Bety Faria as a horsy kootch dancer, and Fabio Junior and Zaria Zambelli as the two rural innocents the troupe ensnares. **Orson Welles.**

C

++LA CAGE AUX FOLLES (1978). A routine comedy of errors, performed in "gay face," this film is partly redeemed by the accomplished camping of its actors: Ugo Tognazzi, charming and dignified as the proprietor of a St. Tropez nightspot specializing in female impersonation; and Michel Serrault, as the club's flaming drag-queen headliner — who is also Tognazzi's long-time lover. Edouard Molinaro's determinedly gag-fixated farce centers on the chaos that erupts when Tognazzi's son brings the ultra-respectable parents of his bride-to-be home to meet Papa. Molinaro never explores the ambiguous central relationships, and he doesn't lend his movie enough speed and wit to work on us all by itself. But he puts the performers front and center, and they prove very entertaining indeed. **West Newton.**

•CALIGULA (1980). Despite its $17-million budget and prostrating length, **Penthouse** publisher Bob Guccione's hard-core Roman romp doesn't feel like an epic; it's more like a three-hour rough cut for a 90-minute exploitation film. Amid gargantuan sets that appear to be fashioned from cardboard gilded with tinfoil, episodes of humorless depravity (castration, disembowelment, bestiality) and unsimulated sex (**Penthouse** Pets performing fellatio) grind on interminably, until it seems that mold must be growing on the screen. The most expensive part of this seamy package was undoubtedly the trio of distinguished names that decorates the cast: Malcolm McDowell (as the debauched title character), Peter O'Toole (as Tiberius), and John Gielgud. **Caligula** is swill all right — and it's something worse, too, since in three-hour doses, swill becomes poison. Originally directed by Tinto Brass (**Madame Kitty**) and written by Gore Vidal; both men demanded that their names be removed from the credits. **Pi Alley.**

•A CHANGE OF SEASONS (1980). Another chorus of the middle-age blues, already sung into the ground in **10, Serial, Loving Couples,** et al. Even by those low standards, this New Morality sex farce is the pits. Shirley MacLaine and Anthony Hopkins are a 40-ish academic couple dallying with a couple of students (it's a lousy deal, though, since he gets Bo Derek and she has to settle for a woodsy Michael Brandon). Only Mary Beth Hurt, as Shirley and Anthony's level-headed daughter, is a skillful enough farceur to transcend the mirthlessly banal dialogue, much of which was written by **Love Story**'s Erich Segal. A consumer note: to catch Bo nude, arrive in time for the titles. Directed by Richard Lang. **Beacon Hill, suburbs.**

+THE COMPETITION (1980). Like **The Turning Point**, writer-director Joel Oliansky's film seeks to reassure us that those who move in the rarefied circles of ballet or (in this case) classical music are exposed to the same banalities as the rest of us. Against a backdrop redolent of culture (the musical interludes, in particular, are staged with obvious care and respect), two entrants in a prestigious piano competition (Richard Dreyfuss and Amy Irving) become entangled in an affair worthy of the soaps. Irving's quivery mannerisms are already ossifying into visual platitudes, and Dreyfuss gives a sniveling, spineless performance. These two don't have a clue about their characters, but there's something lurid in their acting that holds our interest. Irving's music teacher is played by Lee Remick, who has a field day cursing a blue streak. **Cheri, Circle, suburbs.**

D

+++DIVINE MADNESS (1980). Director Michael Ritchie (**Smile, Semi-Tough**) whittled a half-million feet of live footage down to 94 minutes to produce a slick, exhilarating, and finally exhausting concert film. Bette Midler is seen performing her latest stage act before audiences in Pasadena. She struts, flounces, dishes the Royal Family, stands on her head, tells raunchy Sophie Tucker jokes, and sings her guts out. This movie may be the ideal way to partake of the goodness that is Miss M in one walloping dose. **Orson Welles.**

+DR. ZHIVAGO (1965). Boris Pasternak's epic novel of Revolutionary Russia becomes a big, slow, superficial, and downright mushy David Lean film, full of gigantic snowscapes and gigantic close-ups of Omar Sharif (as the good Doctor) and Julie Christie (as Lara), who suffer the pangs of star-crossed love. Overdone, but there are still moments of elegance; and good supporting performances by Tom Courtenay and Rod Steiger (Alec Guinness, Geraldine Chaplin, and especially poor Rita Tushingham are wasted). **Harvard Square.**

++A DOLL'S HOUSE (1973). Joseph Losey tries to "open up" Ibsen's classic play about a wife and mother who revolts, but he can't keep it from seeming stagy, and his bright snowscapes only emphasize the theatricality of the enterprise. The performances are more interesting. Jane Fonda turns Nora into the same sort of innocent undergoing radicalization that Fonda has since played in **Coming Home** and **The China Syndrome** — she turns Ibsen's drama into her life story, and the performance has a rhetorical glaze that's not particularly pleasing. Trevor Howard, on the other hand, is remarkable as the doctor, and there are fine performances by Edward Fox, David Warner, and Delphine Seyrig. **Coolidge Corner.**

E

+++EFFI BRIEST (1974). Rainer Werner Fassbinder's adaptation of the highly regarded 1894 novel by Theodor Fontane is his most restrained, painterly film, a tale not of social violence but of gradual suffocation. Set in Prussia at the turn of the century, it's the story of a lively 17-year-old girl thrust into a staid bourgeois marriage with a government official 20 years her senior. The subject here is subtle oppression, and Fassbinder uses his famous framing devices to make his characters appear shut in, closed off, stilled; in addition, he's developed a striking new adaptive technique: what he shows us on the screen differs sharply from what his narrator, quoting from the novel, tells us is happening. The resultant tension is startling, making the film seem at once hot and cold. Hanna Schygulla, Fassbinder's favorite cool, lambent blonde, is exquisite in the title role. **Brattle.**

+++THE ELEPHANT MAN (1980). This film by **Eraserhead**'s David Lynch tells the true story of John Merrick, an intelligent but terribly deformed sideshow freak of Victorian England. The screenplay, by Lynch, Christopher DeVore, and Eric Bergren, often waxes sentimental, but the movie doesn't shrink from being a horror picture as well. The tug-of-war it stirs up in us — between revulsion and sympathy, morbid curiosity and liberal piety — gives the film a disturbing power. Lynch knows how to make our skin crawl, and fans of the repellent **Eraserhead** will recognize the high-contrast black-and-white photography, the gurgling, growling soundtrack, and the fascination with the look and feel of German expressionist and French surrealist films. Here, Lynch's style captures the look of Dickensian London, and the movie accumulates a dark, subtle power. Yet in spite of a heroic performance by John Hurt — who acts eloquently from inside his elaborate elephant-man makeup — and a surprisingly restrained and precise one from Anthony Hopkins, as Merrick's doctor, the film lapses into bathos in the scenes of guttersnipes attacking Merrick, and in the scenes with Anne Bancroft hamming it up as a grande dame of the theatre who befriends the freak. **Galeria.**

+++EVERY MAN FOR HIMSELF (1980). A lot of people hailed Jean-Luc Godard's invigorating film as his triumphal return to the narrative cinema. Yet as exciting and challenging as it is, this astringent movie isn't much of a story. Composed in four "movements," like a symphony, it's a beautifully designed, open-ended work that talks about film, sex, the city, machines, work, prostitution, and alienation. In this meditation on the deadening everydayness

Continued on page 26

++++	Superb
+++	Good
++	Middling
+	Bearable
•	A turkey

Films without ratings have not been viewed as we go to press. We intend no judgment of their worth.

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ALLSTON 214 Harvard Ave., 277-2140
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POPEYE
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HANGAR 18
Why won't they tell us?
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Jan. 21 Wed.	A Man for all Seasons Lion in Winter	2:55-7:30 12:30-5:00-9:35
Jan. 22 Thur.	War of the Worlds When Worlds Collide	12:30-3:25-6:20-9:20 2:00-4:55-7:55
Jan. 23 Fri.	King of Hearts How I Won the War	12:30-4:10-7:55 2:15-5:55-9:40
MIDNITE	Fri.-Sat. Jan. 23-24 The Jimi Hendrix Story	
Jan. 24 Sat.	Play It Again Sam Take the Money & Run The Front	12:00-4:40-9:20 1:30-6:10 3:10-7:50
Jan. 25 Sun.	Dr. Zhivago	12:00-4:00-8:00

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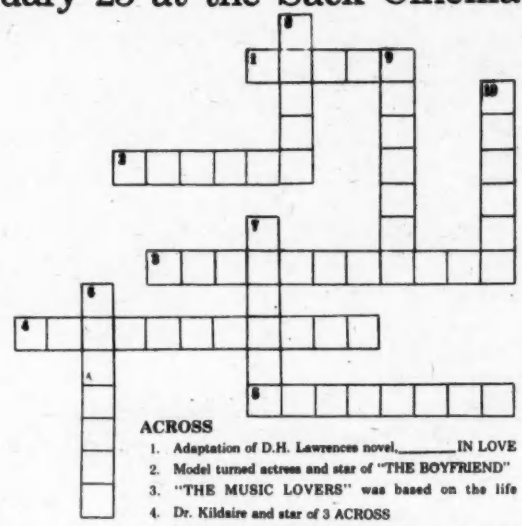

ACROSS
1. Adaptation of D.H. Lawrences novel,_____IN LOVE
2. Model turned actress and star of "THE BOYFRIEND"
3. "THE MUSIC LOVERS" was based on the life of_____
4. Dr. Kildaire and star of 3 ACROSS
5. Politically controversial actress who played a hunchbacked mother superior in "THE DEVILS"

DOWN
6. Starred as the deaf-mute and blind pinball champion
7. Film based on the life of this Austrian composer, Gustav_____
8. The counter-culture rock opera starring 6 DOWN
9. Leaped into films as Valentino
10. Aldous_____ book provided the inspiration for "THE DEVILS"

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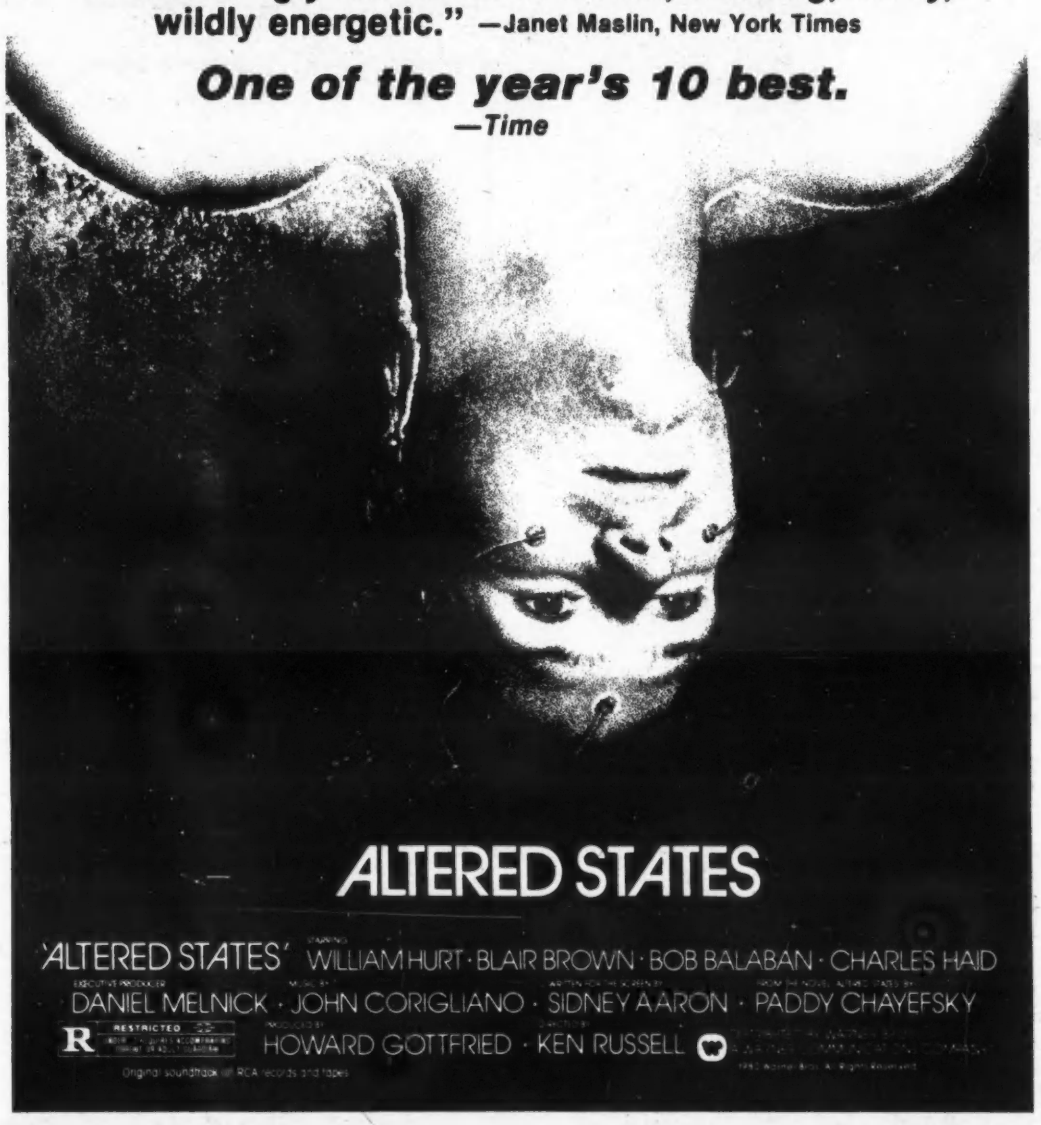
ALTERED STATES
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Continued from page 25

of things, Godard reawakens the world and hands it back to us, wet and shiny and newly eloquent. The film follows three characters, whose lives interweave in coincidental patterns: Isabelle Huppert, as a prostitute slogging through several rounds of chilling, funny, mechanical sex; Nathalie Baye, as a woman caught up in moving to the country, isolating herself, working on notebooks that may turn into a novel, and looking for a way out of the alienated-labor trap; and Jacques Dutronc, as a TV producer (named "Paul Godard") who flails about blindly, going through the motions of curiosity and discovery. **Every Man For Himself** is electrifying and shockingly funny, but it's never warm or touching or intimate. It's a study of a malignant world that can be redeemed only if we awaken to its mysteries. **Nickelodeon.**

F

•FIRST FAMILY (1980). There are few sadder spectacles than that of an essentially nice man trying desperately to give offense, and failing utterly — as writer-director Buck Henry does here. His political farce flails about wildly but connects with no targets worth hitting. Mostly, it pokes fun at emergent African nations (because their citizens talk funny), at Presidential daughters (Gilda Radner is forever horny), and at generalized bureaucratic incompetence (Fred Willard, Richard Benjamin, Harvey Korman acting klutzy and self-serving). With Bob Newhart as the President and Madeline Kahn as the First Lady. **Charles, Circle, suburbs.**

+FLASH GORDON (1980). The latest Christmas package from Dino "the Merciless" De Laurentiis is one long, self-conscious jeer at the old comic strips and Buster Crabbe serials — which are hardly in need of scathing parody. The new script, by **Batman**'s Lorenzo Semple, Jr., follows the plot of the 1936 serial (aka **Perils from the Planet Mongo**): Earth is slowly being decimated by that intergalactic meanie, Ming the Merciless (Max von Sydow), and Flash (Sam J. Jones), Dale Arden (Melodie Anderson), and Dr. Zarkov (Topol) blast off to do battle. A lot of money has gone into dazzling sets (by Danilo Donati, of **Fellini Satyricon** and **Caligula**), Fredericks-of-Neptune costumes and gee-whiz special effects. Sam Jones is anything but an actor, though he's as comely as a **Playgirl** centerfold (which he has been) and Topol comes on like a bellowing paranoia. With von Sydow relishing every sneer and cackle of his Fu Manchu routine, which he carries off with effortless aplomb, and Ornella Muti as Ming's oversexed daughter, a supernal space vamp, we're inclined to side with the aliens. **Cinema 57, suburbs.**

++FROM THE LIFE OF THE MARIONETTES (1980). Ingmar Bergman's new film, shot in Germany, picks up the cinematic vocabulary of alienation that's familiar from the New German Cinema (and from Antonioni before that). Dour and talky, **Marionettes** is skillfully told, but it lacks conviction; it's a cold-blooded movie — a cold-blooded dissection of a murder. In a luridly colored prologue a bright young businessman named Peter Egermann (Robert Atzorn) strangles a prostitute and sodomizes her corpse. The movie then fades to gray, gray black-and-white, as Bergman moves back and forth in time, searching for an explanation. A pattern emerges, but no explanation; there are too many contradictions, too many lies. Perfectly cast as Peter, Atzorn yields so little to the camera that we never feel for him. Christine Buchegger, who plays Peter's vital, daunting wife, is much more exciting if equally elusive. In this chilly (and chilling) film only one character gives us the sense — so characteristic of Bergman's best work — of staring deep into a human soul: Walter Schmidinger's Tim, a middle-aged homosexual who, in a single 10-minute scene (a disquisition on the horror of growing old) touches us, hurts us, humanizes us. **Orson Welles.**

H

HANGAR 18 (1981). Not to be confused, we assume, with Building 19. The structure here named is apparently a haven for UFOs; the movie, "based on reported fact," features a cast of supposedly familiar TV actors whose names seem to have slipped the memories of all our usual informants. **Saxon, Allston, suburbs.**

+++THE HIDDEN FORTRESS (1958). A rousing entertainment by Akira Kurosawa, a deft foray into a very conventional Japanese genre that recalls the smooth proficiency of his **Sanjuro**. However, the complicated plot, full of betrayals, treasure troves, kidnaped princesses, and the like, is actually a borderline fairy tale. Toshiro Mifune is the stalwart, if somewhat grubby, general playing bodyguard to his clan's princess (and to the house treasure) during a trek across enemy territory. Wonderful, balletic action scenes; energetic comic relief; and a playful spirit that never flags: it's top-notch stuff. With Misa Ueha, Takashi Shimura, and Susumu Fujita. **Coolidge Corner.**

+HOW I WON THE WAR (1967). Made by Richard Lester in the early years of what has become a long decline, this conventional anti-war film makes its rather worn points by that most tiresome (and, in truth, misleading) method, the absurdist parable. In this send-up of the "valiant British army" movies of the World War II era, an officer watches his men get picked off one by one; unfortunately, when they die they don't leave the film, they simply get painted a solid color. Terribly dated, and a bit of a pain. Starring Michael Crawford, the late John Lennon, Roy Kinnear, and Jack MacGowran. **Harvard Square.**

I

•THE IMMORTAL BACHELOR (1977). Monica Vitti, who has become a very charming comedienne, plays a devoted wife who just loves being slapped around by hubby Giancarlo Giannini, a handsome, macho devil who likes it when she yells at him. During one of their knock-down, drag-out (but terribly sensual) battles, Giannini disappears down a sewer and Vitti is accused of murdering him. But would she kill such a hunk? No, thinks juror Claudia Cardinale, who wishes her husband, Vittorio Gassman, would try knocking her around a bit. This boring, predictable, slovenly film by Marcello Fondato would be bad even if its attitudes weren't so absurdly retrograde. Apparently what America calls "sexism," the Italian film industry calls "amore." **Harvard Square.**

+INSIDE MOVES (1980). This movie means well — all over the place. It begins with a suicide attempt by a twitchy misfit (John Savage), who survives to spend the rest of the film as a cripple, rediscovering his own worth and the joys of living. Most of the action takes place in Max's bar, a San Francisco dive where the lovable handicapped congregate. The pivot of the plot is a gimpy basketball hopeful (David Morse), who uses Savage's money to finance an operation, becomes a big-league hoop star, and then turns his back on his old friends — even moving in on Savage's girl (Diane Scarwid). But fear not; in high-class humanist mush like this,

Instant self-realization and reform are de rigueur. Laszlo Kovacs's evocative, golden lighting is gorgeous, and Morse and Scarwid are low-key, naturalistic performers, perfectly cast. Savage, however, while funny and likable for a time, wears out his welcome pretty quickly. Feverishly high-strung, he's the new Sandy Dennis. **Charles. West Newton.**

++I SHOT JESSE JAMES (1949). The first film directed by Samuel Fuller is an unexpectedly heroic treatment of skulking Bob Ford (Preston Foster), the man who shot Jesse James in the back. Fuller cuts frantically from one mammoth close-up to another (and, don't forget, this was a couple of decades before the advent of Sergio Leone) in an attempt to liven up this talky tale, but with only fitful success. With John Ireland, Barbara Britton, and Reed Hadley. **Harvard-Epworth Church**

J

•THE JAZZ SINGER (1980). Beneath his billowing, game-show-host hair, warbler Neil Diamond glowers and pouts and simmers, playing the son of an Orthodox cantor (Lord Larry Olivier) who abandons the faith to seek fame, wealth, and good vibes on the El Lay music scene. Incidents of grandiloquent lunacy abound, but director Richard Fleischer hasn't enough ginger in him to capitalize on them. It's all played numbly straight. Lord Laurence squanders his gifts more shamelessly than ever before, pulling out all the icky-gooey stops. Probably Neil Diamond would have done the same with his gifts, if he'd had any, but . . . . With Lucie Arnaz and Franklyn Ajaye. **Cheri. Chestnut Hill, suburbs.**

K

++++KAGEMUSHA (1980). Akira Kurosawa's film must be counted among the most beautiful war movies ever made; emotionally, it is at once stirring and forbidding. The marvelous actor Tatsuya Nakadai plays both an embattled 16th-century warlord, Shingen Tanaka, and the grubby thief, known only as "Kagemusha" ("the shadow warrior"), who impersonates the lord for three years after his death to assure the morale of his troops and the respect of his enemies. In adopting Shingen's gestures and postures, the thief acquires some of the lord's immovable spirit. Indeed, the movie views warfare and kingship as great and tragic rituals, as series of gestures that, in the true zen spirit, call forth corresponding qualities of soul. Kurosawa wants to show us the way honorable gestures can make wars beautiful, and even win them — and the way ignoble gestures can turn wars ugly, remove the honor from a warrior's death, even destroy a great clan. In **Kagemusha**, the 70-year-old Kurosawa has done something remarkable: he has separated the splendor of war from its horror, and has shown us which is which. **Beacon Hill.**

+KING OF HEARTS (1967). Philippe de Broca's anti-war movie says that crazy people are really sane and sane people are really crazy, and the proof of this is war. During World War I, in a French village abandoned by all except the inhabitants of the local asylum, Scottish doughboy Alan Bates learns bittersweet lessons about life, love, and schizophrenia. With Pierre Brasseur, Jean-Claude Brialy, Genevieve Bujold, and Adolfo Celi. **Harvard Square.**

L

+++LANCELOT DU LAC (1974). Robert Bresson's recounting of the Arthurian legends is like **Robin and Marian, The Wild Bunch**, etc., an end-of-an-era study, but unlike others' attempts to inject a modern over-the-hill sensibility into the lore of yore, Bresson's film is infused with portent, mysticism, bizarre austerity. As always, he uses amateur actors, but uncharacteristically, the film is full of action sequences: clunky, realistic jousts that appear contests between nameless suits of armor. Not one of the greatest Bressons, but ambitious and fascinating. **Harvard-Epworth Church.**

++THE LION IN WINTER (1968). James Goldman's stage play, basically a 12th-century **Who's Afraid of Virginia Woolf?**, is translated (with more regard for dialogue than cinema) to the screen by Anthony Harvey. Katharine Hepburn won an Oscar for her performance as Eleanor of Aquitaine, and Peter O'Toole makes a pleasantly crazed Henry II. Far from an outstanding film, but an intriguing one. **Harvard Square.**

M

++MACBETH (1971). This is one of the few of Shakespeare's plays that could have withstood treatment by Roman Polanski, and it does — surprisingly well. As you might expect, Polanski plays up the blood and witches, but the gore seems appropriate to the dark mood, and Polanski's weird sisters are frighteningly **realistic: their very mundanity is eerie. Eerie too** is Polanski's claustrophobic Dunsinane; in fact, there's something creepy about the entire Scottish countryside (shot beautifully by Gil Taylor — in Wales). But the weakness here is in the acting: Francesca Annis's Lady Macbeth is interestingly young but very dull, Terence Bayler's MacDuff is inappropriately flip, and, in the lead role, Jon Finch (often enjoyable, especially in **Frenzy**) simply hasn't got the depth to descend with his character into the jaws of Hell. **Coolidge Corner.**

+++A MAN FOR ALL SEASONS (1967). What might have been a lumbering, stagy costume drama with literary overtones turns out to be a straightforward, engrossing piece of filmmaking. Fred Zinnemann directed simply but allowed Ted Moore free rein with the cinematography, for which he garnered a richly deserved Academy Award. Other Oscars went to Zinnemann, the film itself, and Paul Scofield, whose bravura portrayal of Sir Thomas More has extraordinary breadth. Robert Bolt's screenplay, from his own stage work, is one of his more distinguished efforts, and Robert Shaw and Wendy Hiller deliver outstanding supporting performances. **Harvard Square.**

++++THE MARRIAGE OF MARIA BRAUN (1979). Rainer Werner Fassbinder's film is an epic comedy charting the parallel obsessions of a woman and a nation in the post-war years of the German Economic Miracle. Swift, assured, and economical, it's clearly the work of a cinematic master. Fassbinder hasn't toned down his elaborate style, but this time the astringent wit, the framing devices, and the waltzing camera work have been harnessed to a superb story (and an outstanding screenplay by Peter Marthesheimer and Pea Frohlich). Hanna Schygulla is Maria, a woman who devotes her life — with a ruthlessness that seems at once terrifying and utterly innocent — to the husband she hardly knows, mostly because nothing has come along to dispel her devotion. And if Fassbinder's Germany seems hideous at times, Schygulla — who in this film represents her fatherland — is never less than mesmerizing. **Brattle.**

+++THE MERCHANT OF FOUR SEASONS (1971). One of Fassbinder's starkest films, this tale of a fruit-peddler's mild success and ferocious disintegration has the gritty look of a realistic American movie of the '40s. But Fassbinder's extreme, self-mocking stylization is present **throughout, commenting on the melodrama of a** working man's adulteries, cuckoldry, and malaise (with which Fassbinder obviously sympathizes even as he parodies it). With an emotional tone ranging from the ploddingly commonplace to the extravagantly romantic, this is a subtle, arresting film. **Brattle.**

++THE MIRROR CRACK'D (1980). A mild, enjoyable, cheesy-looking mystery movie adapted from one of Agatha Christie's Miss Marple novels. Centering on an American film crew that invades the rural English hamlet of St. Mary Mead to shoot a costume epic, **Mirror** is crowded with over-the-hill troupers from the States: Kim Novak and Elizabeth Taylor, as rival actresses meowing lame insults at each other; Rock Hudson, as Taylor's stolid director-husband; Geraldine Chaplin, as Hudson's fluttery assistant; and Tony Curtis as a gangsterish producer. However, the only good reason to see it is the stiff-uppers teamwork of Angela Lansbury, as the sagacious Miss Marple, and Edward Fox, as her earnest puppy of a nephew, a Scotland Yard inspector and an Archie Goodwin-ish leg-man. Lansbury, aged some 20 years by make-up, and Fox, with his sculpted wings of hair and clipped, nasal bark, are British comic archetypes now sadly out of fashion. This '50s-period detective story — safely remote from reality in both time and genre — offers a welcome occasion for their revival. Guy Hamilton directed, with meager competence. **Exeter, Academy, suburbs.**

++MON ONCLE D'AMERIQUE (1980). Alain Resnais's behaviorist comedy of manners charmingly insists that we are all rats in a maze. Or at least that the movie's characters are; the film invites the audience to feel superior to the human rodents on the screen by filling us in on the natural laws that have these poor, blind souls in their clutches. The theories being worked out are those of Professor Henri Laborit, who appears in person to explain them; he states and restates his points, and Resnais seems too awestruck to stop him. The fictional characters whose stories are interpolated serve mainly as three guinea pigs. Roger-Pierre, Gerard Depardieu, and especially Nicole Garcia (who has the angular handsomeness of the young Ingrid Thulin) are certainly vivid enough to hold our interest, but Resnais adopts a bemused, ironic tone that holds them at arm's length. Maybe if he'd put Laborit's musings in the mouths of the characters, we could apply them to the story without thinking of the people as laboratory rats in three-piece suits. **Orson Welles.**

++THE MUSIC LOVERS (1971). Ken Russell's biography of Tchaikovsky takes more than a few liberties with the facts of the composer's life, but, then, Russell has never been a stickler for accuracy. Besides, Tchaikovsky has always been one of his grand obsessions — remember the little play on his life enacted by Gudrun and Loerke toward the end of **Women in Love**? Russell doesn't understand people and he doesn't care about narrative, but his images blaze. Oddly enough, **The Music Lovers** is among his more satisfying films, a portrait not so much of the artist as of the passion of artistry, and one of the rare instances in which Russell's visual effects do not smother his film's emotional resonance. With Richard Chamberlain, Glenda Jackson, Max Adrian. **Coolidge Corner.**

N

++NINE TO FIVE (1980). What should have been a bracing, subversive comedy about office workers turning on their boss becomes, in director and co-writer Colin Higgins's hands, a back-pedaling caper movie — a feminist Three Stooges picture. Jane Fonda re-enacts her own radicalization once again, on the most infantile level yet, and this time nothing works; as she becomes a professional politician, Fonda's beginning to look like an amateur actress. Co-stars Dolly Parton and Lily Tomlin, at least, deserve better than they get. Parton, radiating cool, plays against her bombs-away image and is crisp and level-headed and funny. And Tomlin, a superb comic actress, sheds a glow that nearly obscures the movie's shortcomings. Tomlin manages to turn secretarial competence into a higher virtue, and the controlled craziness in her eyes reflects the absurdity that every secretary faces in every office in the world. **Cheri, Circle, suburbs.**

O

++ORDINARY PEOPLE (1980). Directing for the first time, Robert Redford begins his adaptation of Judith Guest's 1976 best-seller with somber autumn scenes set to Pachelbel's "Canon in D Major"; nothing's happened yet, and already the movie's trying to look like a masterpiece. The setting is a prosperous suburb of Chicago, the subject the disintegration of a very presentable WASP family. The son, Conrad (Timothy Hutton), who believes himself responsible for the drowning death of his older brother, is coming apart, fighting the turmoil aroused in him by the feigned cheeriness of his father (Donald Sutherland) and the inability of his mother (Mary Tyler Moore) to forgive him for his breakdown and attempted suicide. There are good things here, especially in Hutton's performance, but screenwriter Alvin Sargent injects the picture with so much rhetoric and cliche that it just lies there on the screen. **Beacon Hill, Fresh Pond, Academy, suburbs.**

P

+++PERCEVAL (1978). This development in Eric Rohmer's cinema of gesture is a light-hearted, academic, strangely goofy version of Chretien de Troyes's medieval poem. From his **Contes Moraux** to **The Marquise of O—**, Rohmer has celebrated courtly love, the elaborate etiquette that accompanies human mating rituals and, often, replaces it. Told — and frequently sung — in rhyming French verse, this film is about an exceedingly innocent young knight and his picaresque journey through a maze of courtly etiquettes (culminating in Catholicism), which he learns from several teachers, all of **whom contradict one another. Rohmer has filmed his medieval comedy in the most artificial of settings, a world of cardboard castles, stylized metal trees and sandy horse trails. It's a 12th-century legend as the medieval balladeers might have filmed it, and if its mannerisms pall by the end of its 137 minutes, there are many delights along the way. Harvard-Epworth Church.**

+++PINK FLAMINGOS (1971). Baltimore's John Waters ventures into the outer fringes of bad taste: he even has his elephantine sex star, Divine, devour a handful of dog shit. Nevertheless, this is a one-of-a-kind picture, a light-hearted, often very funny sex-and-violence romp whose sole raison d'etre is to make us laugh at our own revulsion. The wonderful raunch-rock score includes Divine's anthem "The Girl Can't Help It." With such irreplaceable "found" performers as Edith Massey, Mink Stole, David Lochary and Cookie Mueller. Plus, a cameo appearance by a man who sings "Celeste Aida" with his anus. **Orson Welles.**

+POPEYE (1980). By faithfully retaining the physical abnormalities, the monomanias, and the fine-drawn, packed frames of a comic strip in his live-action **Popeye**, Robert Altman induces the sense of being shut up in a cuckoo's nest, with the Sterno casualties and pinheads. The swaybacked look of the town of Sweethaven; the casting, make-up, and feats of mimicry in the principal roles (particularly in the performances of Robin Williams and Shelly Duvall, as Popeye and Olive); the literal reproductions of cartoon violence — all this is ingenious and funny. But the movie is so poorly paced, and so witlessly written (by Jules Feiffer) that it waddles along. What's left is pounded to a pulp by Harry Nilsson's music, which is mercilessly banal. This is one of the sadder duds of the season, not only because it aims another low blow at the beleaguered Altman reputation, but because the raw material — what's up there on the screen — is so captivating. Sadly, we say it's spinach. **Cinema 57, Allston, suburbs.**

+PRIVATE BENJAMIN (1980). This feels less like one movie than like the linked pilots for three TV sitcoms — all starring Goldie Hawn. In the first, she and Albert Brooks (**Real Life**) play wacky newlyweds. In the second, she's a recent widow who joins the Army to forget, and in the third, a WAC stationed in France and pitching woo to a Jewish-French gynecologist (New Yorker Armand Assante is actually quite convincing as a Gallic womanizer). Well, you get the idea. **Private Benjamin** is as lame and forced as a TV show, and it can't keep its mind on any one idea for more than 20 minutes. Directed by Howard Zieff (**House Calls**). With Eileen Brennan. **Fresh Pond, West Newton, suburbs.**

R

++++RAGING BULL (1980). Martin Scorsese's film biography of '40s middleweight champ Jake La Motta (Robert De Niro) is about boxing as performance, as entertainment, as naughty thrill, and then as other things —purgative ritual, religious spectacle, martyrdom. And that's more weight than even this movie, with its heroic yet off-putting performance by De Niro, can possibly carry. This is the closest study yet of the haunted, vicious type that has fascinated Scorsese and De Niro since **Mean Streets**. La Motta's background and past have been stripped away until he is reduced to a single element: violence. De Niro brings physical shadings to Jake La Motta that are uncanny, but Scorsese's insistence on taking a mystical view of the character's brutality knocks the meanings askew. However, **Raging Bull** contains some of the most intense and

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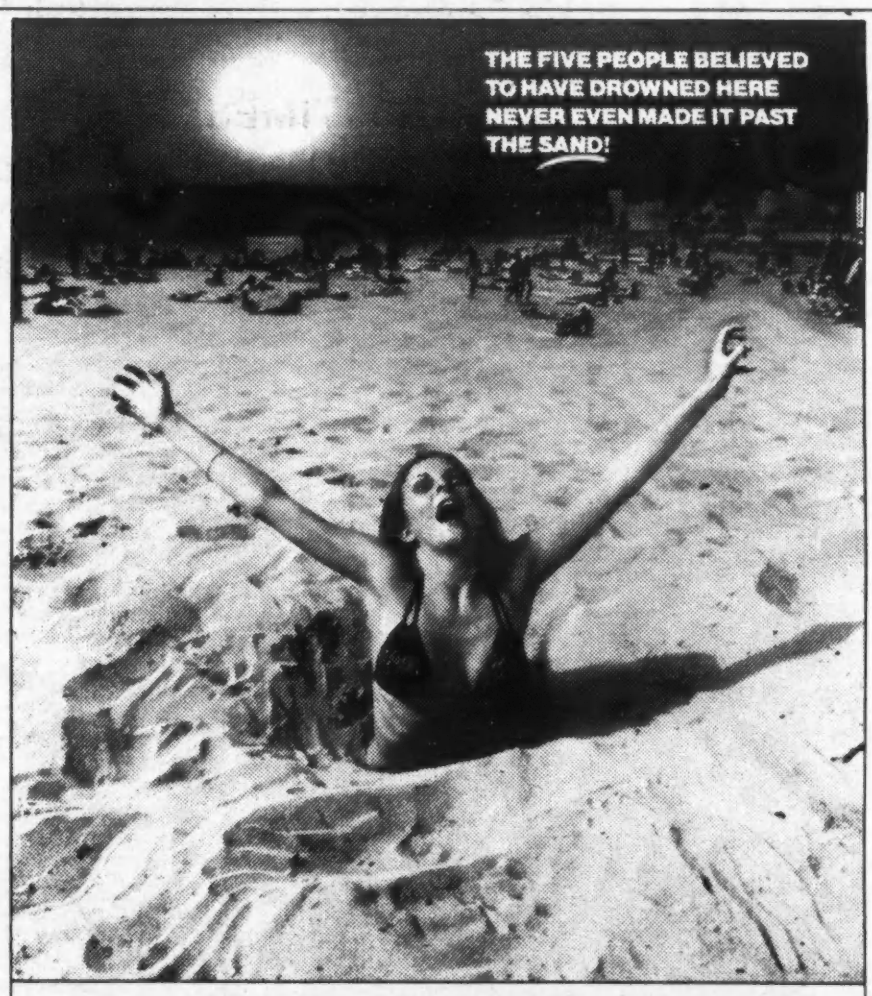

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stylishly shot boxing footage ever — as well as extraordinary supporting performances by Cathy Moriarty (as Jake's second wife, a blonde '40s icon) and Joe Pesci (as his fast-talking brother). **Paris, Chestnut Hill, suburbs.**

++**THE RED SHOES (1948).** Although the plotline about a ballerina torn between love and dedication to her art seems even sappier today than it did in 1948, Jack Cardiff's remarkable color photography looks almost better, and the ballet sequences, which are what the film is really all about, stand up well. Moira Shearer is still engaging as the young prima, though Anton Walbrook's quirky impresario has not aged as gracefully. **Coolidge Corner.**

+++**RETURN OF THE SECAUCUS 7 (1980).** This feature, the first written and directed by Boston novelist John Sayles (**Union Dues**), is a comedy of modern manners that bristles with verbal and narrative invention. Sayles emerges as a humorist, a showman, and a natural entertainer, skillfully weaving together the stories of seven old friends — activists and semi-activists who have known each other since the '60s — who meet for a weekend reunion on a New Hampshire farm. The acting, by a cast of unknowns, isn't always equal to the layered, ironic dialogue, but the Sayles talent shines through. At times, he seems overprotective of his characters, but he's so deft at presenting the material, which unfolds in a series of short, crisp blackout-style scenes, that one takes pleasure in the movie simply as a narrative mechanism. **West Newton.**

+**THE ROCKY HORROR PICTURE SHOW (1976).** A second-rate rock revue, mixing homosexuality, camp sadism, and spoofs of old horror movies. This adaptation of the London stage hit about a square couple in the clutches of kinky Dr. Frank'n'furter has become a cult item all over the country. Our warped readers are hereby advised that it's far too tame and far too clumsy to measure up to their fantasies. However, the film's audiences are something else. Starring Tim Curry, with Richard O'Brien, Barry Bostwick, Susan Sarandon, and Meatloaf. **Exeter.**

++**ROMEO AND JULIET (1967).** This is Franco Zeffirelli's sumptuous retelling of Shakespeare's tragedy of star-crossed romance. The portrayals by 17-year-old Leonard Whiting (as Romeo) and 15-year-old Olivia Hussey (Juliet) are amateurish; one can't knock their youth, but it's not enough to salvage their performances. Other roles, however, are better handled, particularly by Milo O'Shea and a very young Michael York, and Zeffirelli's recreation of 15th-century Verona is splendid, aided by the Oscar-winning cinematography by Pasqualino de Santis and costumes by Danilo Donati. Nino Rota's very popular, very schmaltzy music adds atmosphere. **Coolidge Corner.**

S

+++**THE SEDUCTION OF MIMI (1974).** Arguably Lina Wertmueller's best film, this is a less heavy-handed precursor of **Seven Beauties.** It's the story of a man who goes to absurd lengths to defend his sexual honor but is too confused and frightened even to try to defend his political honor. Giancarlo Giannini is the distracted hero playing musical beds with his wife, her lover's wife and his own mistress, a sort of Marxist Aphrodite played by Mariangela Melato. Meanwhile, as always, the Mafia is watching. **Harvard Square.**

++**SEEMS LIKE OLD TIMES (1980).** The smoothest, most enjoyable movie ever fashioned from an original Neil Simon script. It follows the well-defined laws of bedroom farce, a genre in which stars Goldie Hawn, Chevy Chase, and Charles Grodin — as wife, ex-husband, and new husband, respectively — navigate with some skill: Unfortunately, Simon also employs a tasteless, racist subtext: much of the comedy — when Chase isn't hiding under a bed (or falling down), or when Hawn isn't acting flummoxed or Grodin priggish — derives from racial stereotyping. Director Jay Sandrich (a TV sitcom veteran) isn't the sharpest comedic hand we've seen, but the writing is so overstuffed with gags that, had more of them paid off, the film might have curdled into overheated muck. **Old Times** has the pleasing taste and consistency of vanilla pudding — which sometimes feels heavy in the gut. **Pi Alley, Chestnut Hill, suburbs.**

++++**SEVEN SAMURAI (1954).** Perhaps the greatest work of Akira Kurosawa, this is also one of the most accessible of Japanese films, partly because it is so similar to the American Western in form and themes. In the 16th century an elite corps of homeless warriors battles a fierce band of plunderers who have been victimizing a small village. But in the end the villagers prove ungrateful and cowardly, and the three surviving samurai find themselves as rootless as before. Kurosawa relates this simple story in complex and beautiful images, with superbly detailed characterizations. His use of telephoto lenses and slow-motion photography was revolutionary in Japanese cinema, lending the action sequences an intimate and balletic quality that anticipates the work of Arthur Penn and Sam Peckinpah. Touching, funny, and spellbinding throughout its three-hour length, it was later adapted by John Sturges as the Western **The Magnificent Seven.** **Harvard Square.**

+++**SLEEPER (1973).** Woody Allen wakes up two centuries after the night before and wishes he had stayed in bed. One of his funniest, most accomplished films, featuring Woody as a very stiff butler and the victim of new forms of locomotion, plus king-size carrots and, of course, revolution. **Harvard Square.**

STRAY DOG (1949). Among the most highly regarded of Akira Kurosawa's gritty films about life in post-war Japan, this is a psychological detective thriller that veers towards social criticism. Toshiro Mifune is a young Tokyo policeman whose pistol is stolen during a period of economic hardship. As Mifune's search grows more desperate, he finds himself identifying closely with the thief. Kurosawa has said that he intended the film as an homage to Georges Simenon, told "in his manner." With Takashi Shimura and Ko Kimura. **Institute of Contemporary Art.**

+++**SUNDAY, BLOODY SUNDAY (1971).** John Schlesinger's best film is the story of an unconventional triangle: a respected homosexual doctor (Peter Finch), a smart, brittle employment counselor (Glenda Jackson), and the man they both love, a handsome, callow kinetic sculptor (Murray Head) whose life, it is painfully obvious, has never been touched by suffering. Penelope Gilliatt wrote the delicate, superbly insightful script, and it is her understanding of her characters' struggle to accept the inevitable loneliness that saves the picture from Schlesinger's manipulative coolness and from the film's most problematic question: why are these two intelligent, attractive people so ga-ga over this empty, if pretty, boy? Schlesinger is best here when evoking the chilly London in which his characters reside: it's a frightening, subtly futuristic vision composed of such present-day components as gimmicky household appliances, back-yard sculptures and state-supported pharmacies where junkies gather. Glenda Jackson is strong but possibly miscast. On the other hand, this is the best performance of the late Finch's career. **Coolidge Corner, Harvard Square.**

++**SWEPT AWAY ... BY AN UNUSUAL DESTINY IN THE BLUE SEA OF AUGUST (1975).** Lina Wertmueller's provocative fable of a wealthy shrew and the communist deck-hand she keeps under her thumb until, finding themselves marooned on a desert isle, they undergo a revolutionary switcheroo. Lionized by some and lambasted by others, this oft-misunderstood fantasy is neither the sexist manifesto nor the breathy romance it's variously been made out to be. Wertmueller's game of sexual politics is played very tongue-in-cheek, and Giancarlo Giannini and Mariangela Melato give fine, ironic performances. **West Newton.**

T

+++**TALES OF HOFFMANN (1951).** Michael Powell and Emeric Pressburger followed up their classic **Red Shoes** (1948) with this celebrated adaptation of the Offenbach opera. This is an uncut version of the opera, and it's not the fastest moving movie in the world. But the color photography is gorgeous, the trick effects often dazzling: as when a ballerina's severed head, lying on the ground beside her, keeps right on singing. With Robert Rounseville. **Coolidge Corner.**

THE THIRD SHADOW SAMURAI (1963). Samurai superstar Raizo Ichikawa (**Fencing Master**) plays a peasant who dreams of warrior glory, and hires on as the "shadow" — a sort of bodyguard — to a powerful lord. Directed by Umetsugu Inoue. **Coolidge Corner.**

++++**TONI (1934).** Jean Renoir pioneered in the use of non-actors, natural settings, and, in his own words, "a style as close as possible to everyday life" — methods later associated with Italian neo-realism. As it happens, this film was shot near the Italian-French border, and director-in-training Luchino Visconti was Renoir's assistant. It's the story of an Italian immigrant mine worker accused of murdering his mistress's husband, and it's brilliantly, touchingly told. **French Library.**

V

+**THE VIRGIN AND THE GYPSY (1970).** In its day (which was also the day of **The Fox** and **Women in Love**) this was widely hailed as the only movie that captured the real D.H. Lawrence flavor, which is to say the photography is glossy, Christopher Miles's direction is leaden and there's a lot of heavy breathing. Joanna Shimkus (in one of the title roles) plays an Edwardian minister's daughter whose repressed sexuality is thunderously unleashed by wandering gypsy Franco Nero. This is symbolically represented by a bursting dam, which floods the minister's home while the two protagonists make merry in an upstairs bedroom. Get the picture? With Honor Blackman and Maurice Denham. **West Newton.**

W

++**WAR OF THE WORLDS (1953).** George Pal won an Oscar for his extraordinary special effects in this version of H.G. Wells's fantasy about an invasion from Mars, but what's truly eye-popping is the brutality of it all. Directed by Byron Haskin, with Gene Barry. **Harvard Square.**

++**WHEN WORLDS COLLIDE (1951).** The earthlings have to select a crew to escape from their doomed planet before its collision with a planetoid in this above-average sci-fi thriller. The dialogue is very bad, but George Pal's special effects are well worth watching. Directed by Rudolph Mate, with Richard Derr, Barbara Rush, John Hoyt. **Harvard Square.**

++**WOMEN IN LOVE (1969).** Although the story gets a bit lost in the cinematography, this quirky, rather bloodless adaptation of the D.H. Lawrence novel is probably Ken Russell's tamest feature-length film. Hence it's dizzying without seeming outrageous, and several scenes —the drowning, the fireside wrestling match, the death in the snow — continue to resonate long after you leave the theater. With Oliver Reed, Glenda Jackson, Alan Bates. **Harvard Square.**

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Thursday January 22 7:30 pm
Saturday January 24 3:00 pm
Sunday, January 25 3:00 pm

Stray Dog
(Nora Inu) 1949
A detective's desperate search for his gun, during the worst days of the postwar shortages, becomes a nightmare quest, an epic thriller which travels through the streets of new Japan. Kurosawa drew inspiration for this film from the works of novelist Georges Simenon and filmmaker John Ford.

Friday January 23 7:30 pm
Saturday January 24 5:30 pm
Sunday January 25 5:30 pm

Scandal
(Shubun) 1950
During the late forties Kurosawa found himself attacked in many newspaper articles. "I felt outraged," the director has written, and thus produced this film about the ruin of three careers due to gossip columns and irresponsible press.

In response to popular demand, the ICA is pleased to offer additional screenings of "The Films of Akira Kurosawa," in a double feature each Saturday, beginning this Saturday January 24.

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Play by play

compiled by John Bush Jones

BOSTON REMEMBERS. Maxine Klein's musical remembrance of Boston's working people from 1886 to 1919 wandered the city like an itinerant laborer during Jubilee 350. It now settles down for a run at the Charlestown Working Theater, 442 Bunker Hill Street, Charlestown (242-3534), January 23 through February 15. Curtain is at 8 p.m. on Friday and Saturday, and at 2 and 8 p.m. on Sunday. Tix $3-4.

CLOVER. Staged reading of a new play by Robert Litz. This is the first in a series of eleven staged readings of works by New England playwrights sponsored by the Next Move in conjunction with Playwrights' Platform. At the Next Move Theater, 1 Boylston Place, Boston (423-5572). Curtain is at 7:30 p.m. on Monday. Tix $2.

EMIGRES. Polish avant-garde playwright Slawomir Mrozek's confrontation between a political exile and a crude proletarian suggests "The Odd Couple" as co-scripted by Harold Pinter and Samuel Beckett. Though derivative of various absurdists and occasionally descending to philosophical diatribe, the play is well-crafted and well if too broadly acted by John Tormey and William Brenner. At the Theater by the Sea, 125 Bow Street, Portsmouth, New Hampshire (603-431-6660), through February 1. Curtain is at 8 p.m. Tuesday through Friday; at 5 and 9 p.m. on Saturday; and at 3 and 7:30 p.m. on Sunday. Tix $6.50-$9.75.

FREEDOM & ANGELINA. The saga of abolitionist sisters Angelina and Sarah Grimke is clearly the stuff of taut historical drama, though in June Judson's rambling musical treatment, spotted with family trivia, it veers toward flaccid historical pageant. Nonetheless, the talented cast of six makes the anti-slavery movement entertaining, especially in the musical sequences. At the Peoples Theater, 1253 Cambridge Street, Cambridge (354-2915), through February 1. Curtain is at 8 p.m. Thursday through Saturday, and at 6 p.m. on Sunday. Tix $5; $6 on Saturday; $1 for seniors and children under 12.

HAS "WASHINGTON" LESS? American premiere of British playwright Charles Wood's satirical treatment of American history as showbiz via the attempts of filmmakers to make a Bicentennial flick about the Revolutionary War — set in Ireland for economic reasons. It's directed by Michael Kustow of London's National Theater. Presented by the American Repertory Theater at the Loeb Drama Center, 64 Brattle Street, Cambridge (547-8300), January 22 through 25 and thereafter in repertory through March 14. Curtain is at 8 p.m. Thursday through Sunday (January 25), with 2 p.m. matinees on Saturday and Sunday (January 25). Tix $6-$15.

HEDDA GABLER. Ibsen's classic depiction of one woman's misdirected energies in bourgeois, pre-Ib Norway. At the Lyric Stage, 54 Charles Street, Boston (742-8703), through February 8. Curtain is at 8 p.m. Wednesday through Friday, at 5 and 8:30 p.m. on Saturday, and at 3 p.m. on Sunday. Tix $5-$7.

JACQUES BREL IS ALIVE AND WELL AND LIVING IN PARIS. Not really, since the songwriter died a few years back. But Joe Masiell is alive and well and beating a dead horse as he stars in yet another edition of the review in Boston. At the Charles Playhouse, 76 Warrenton Street (426-6912), through February 15. Curtain is at 8 p.m. Tuesday through Friday, at 6:30 and 9:30 p.m. on Saturday, and at 3 and 7:30 p.m. on Sunday. Tix $9.95-$12.95.

MACBETH. Director Vincent Murphy shakes up the usually staid Boston Shakespeare Company with an intriguing if reductive treatment of the play, in which the Macbeths are symptomatic of an infected world, and not the infection itself. A grim but arresting physical production gives us something to look at besides the acting — which is lackluster. At the Boston Shakespeare Company, 300 Massachusetts Avenue, Boston (267-5600), in repertory through February 4. Curtain is at 8 p.m. on Wednesday. Tix $4-$8.50, with senior and student discounts.

A MARRIAGE MADE IN HEAVEN. Fully staged production of Frank Alcorn's comedy, a graduate of the Nucleo Eclettico staged-reading program. Presented by Touchstone Productions at the Theater Factory, 367 Boylston, Boston (247-9265), through February 7. Curtain is at 8 p.m. Thursday through Saturday. Tix $4; seniors and students $3.

THE ODD COUPLE. Neil Simon's one-joke play pits Oscar the slob against Felix the neat-freak, as the Nucleo Eclettico opens its second theater, Nucleo II, 216 Hanover Street, Boston (742-7445), through February 1. Curtain is at 8 p.m. Thursday through Sunday. Tix $5.

PEDRO PARAMO. Adapted for the stage by Sidney Goldfarb from Juan Rolfo's novel, this drama depicts political turmoil and family strife among Mexican rancheros. Presented by the Galaxy Theater at the Piano Craft Building, 791 Tremont Street, Boston (266-7650), through February 28. Curtain is at 8 p.m. Thursday through Saturday. Tix $4-$5.

A PRELUDE TO DEATH IN VENICE. Mabou Mines artistic director Lee Breuer (whose "Lulu" is knocking 'em dead at ART) brings this Obie Award-winning experimental production to the Agassiz Theater, to benefit ART. At Agassiz House, Radcliffe College, Cambridge (547-8300). Curtain is at 7 and 9 p.m. on Monday, January 19. Tix $6.

PUNTILA AND MATTI. Bertolt Brecht's politicomic romp based on the Finnish legend of a boorish landowner and his clever servant. At the Nucleo Eclettico, 37 Clark Street, Boston (742-7445), through February 1. Curtain is at 8:30 p.m. Thursday through Sunday. Tix $5.

THE SEAHORSE. Edward J. Moore's tale of two terrified ruffians looking for love — he a free-wheeling sailor, she a bar-owner as big as a bouncer. At the Merrimack Regional Theater, Mahoney Hall, University of Lowell South Campus, Broadway and Wilder Streets, Lowell (454-3926), through February 1. Curtain is at 8 p.m. Tuesday through Saturday, with matinees at 2 p.m. on Saturday and at 4 p.m. on Sunday. Tix $5.50-$9.

SHEAR MADNESS. Seemingly a hack whodunit set in a Newbury Street hair salon, this saloon entertainment opens up to include the audience as amateur gumshoes. We thought this was silly — though not as silly as the cabaret audience after a few drinks — but it's undeniably popular. In fact, it appears we may never wash this manslaughter out of our hair. Or, to use the apropos lingo, "Shear Madness" seems permanent. At the Charles Playhouse, Stage II, 76 Warrenton Street, Boston (426-5225), indefinitely. Curtain is at 8 p.m. Tuesday through Friday; at 6:30 and 9:30 p.m. on Saturday; and at 3 and 7:30 p.m. on Sunday (January 18), and at 3 p.m. on Sunday (January 25). Tix $8-$11.

STAGE DIRECTIONS and SPARED. Israel Horovitz's Wakefield Marathon finishes with two sprints. In the first of these one-acters, a trio of siblings gather at a funeral, where they express their feelings only through speaking the play's stage directions. "Spared," which the author calls the "satyr play" of the Wakefield Cycle, is a monologue by an unsuccessful suicide, reminiscent of "Krapp's Last Tape." At the Inman Square Alley Theater, 1348 Cambridge Street, Cambridge (492-9567), through January 25. Curtain is at 7:30 p.m. on Friday and Saturday, and at 7 p.m. on Sunday. Tix $5; $4 for students and seniors.

A STREETCAR NAMED DESIRE. Blanche and Stanley go at it again in Tennessee Williams's famous study of transportation in New Orleans. The premiere presentation of the American Stage Company at the First Church of Cambridge, 11 Garden Street, Cambridge (864-4416), through January 31. Curtain is at 8 p.m. Wednesday through Saturday with a 2 p.m. matinee on Saturday. Tix $5.50.

SYLVIA PLATH: A DRAMATIC PORTRAIT. Barry Kyle's dramatic biography of Wellesley-born poet Sylvia Plath, incorporating her only play, "Three Women," as well as excerpts from her poetry and "The Bell Jar." Presented by the Court Theater at the Overland Theater, Massachusetts College of Art, 26 Overland Street, Boston (566-6732), through January 31. Curtain is at 8 p.m. Friday and Saturday. Tix $5.

THE TEMPEST. The lyrical-dramatic plot is more blustery than tempestuous, and magic is at a minimum, in Bill Cain's conventional treatment of Shakespeare's late romance. Only the clowns — and in this "Tempest," they include Caliban and Ariel — rock the boat, with laughter. And that, alas, is the stuff TV comedy is made on. At the Boston Shakespeare Company, 300 Massachusetts Avenue, Boston (267-5600), in repertory through April 3. Curtain is at 8 p.m. on Friday. Tix $4-$8.50, with senior and student discounts.

THEY ALL WANT TO PLAY HAMLET. Tim McDonough in a one-man production of and about "Hamlet" — the play and the playing of the play — conceived and created by McDonough and fellow Reality Theater survivors Vincent Murphy and Jon Lipsky. At Theater Works, 250 Stuart Street, Park Square, Boston (426-6602), through February 21. Curtain is at 8 p.m. Thursday through Saturday. Tix $4 Thursday; $5 Friday and Saturday.

TWO BROTHERS. Staged reading of a new play by area playwright Elizabeth Wyatt. At the Nucleo Eclettico, 37 Clark Street, Boston (742-7445). Curtain is at 2 p.m. on Sunday (January 25). Tix $1.50.

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23 Providence College
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Art listings

GALLERIES

ALPHA GALLERY (536-4485)
121 Newbury St., Boston. Tues.-Sat. 10-5:30. Through Feb. 4: drawings by graphic artist Peter Milton.

ANDOVER GALLERY OF FINE ART (1-475-7488)
91 N. Main St. (Rte. 28), Andover 01810. Tues. - Sat. 9-5. Free. Through Feb. 28: watercolors and stoneware sculpture by Gustaf Miller.

ARETA (266-4466)
161 Newbury St., Boston. 10-6. Through Jan: Haitian painting and sculpture.

BETSY VAN BUREN GALLERY (364-0304)
290 Concord Ave., Camb. Weds.-Sat. 11-5. Jan. 17 through Feb. 14: paintings by Suzanne Barnes.

BOSTON CENTER FOR THE ARTS (426-7700)
Mills Gallery, 549 Tremont St., Boston. Tues.-Sat. 11-4. Through Jan. 20: paintings and etchings by Gilda Toubiana.

BOSTON VISUAL ARTISTS UNION (227-3078)
77 North Washington St., Boston. Tues.-Fri. 11-6, Weds. 11-8, Sat. 11-4. Free. Through Feb. 21: exhibit of Afro-American artists in residency at Northeastern University. Jan. 25-Feb. 28: two- and three-dimensional work in a variety of media; by BVAU artists. Opening reception Jan. 25, 2-5 p.m.

BROMFIELD GALLERY (426-8270)
30 Bromfield St., Boston. Mon.-Sat. 12-6. Through Jan. 23: first solo show in Boston of Grant Drumheller. Jan. 24-Feb. 13: "Strategies for Redesigning the Total Physical Universe," paintings, drawings, and sculpture by Paul Laffoley. Opening reception Jan. 25, 2-5 p.m.

CAMBRIDGE ART ASSOCIATION (876-0246)
25R Lowell St., Camb. Tues.-Sat. 10:30-4:30.Jan. 17-Feb. 4: work on paper. Opening reception Jan. 18, 4-6 p.m.

CAMBRIDGE ARTS COUNCIL (498-9033)
57 Inman St., Camb. Mon.-Fri. 9-5. Through Feb. 1: paintings by Heidi Vaughan Siebel and photographs by Jennifer Johnson.

CANADA GALLERY at the Canadian Consulate (262-3760; ext. 51)
500 Boylston St., fifth floor, Boston. Mon.-Fri. 9-5. Through Feb. 28: one-man show by Quebec artist Gilles Gringras.

CENTER AND MAIN GALLERY (525-3048)
108 Main St., Gloucester. Tues.-Sat. 10-4. Through Jan. 30: paintings, prints, and sculpture by artists from Inn Street Gallery.

CLARK GALLERY (259-8303)
Lincoln Station, Lincoln, Tues.-Sat. 10-5. Through Jan. 31: recent paintings by local artist John Havens Thornton.

COPLEY SOCIETY OF BOSTON (536-5049)
158 Newbury St., Boston. Tues.-Sat. 10-5. Through Jan. 22: Copley artists winter exhibition, with prints, drawings, and photographs in a variety of styles and techniques. Jan. 23-Feb. 19: "Contrasts," multi-media group show in black and white.

CUTLER/STAVARIDIS GALLERY (482-4151)
354 Congress St., Boston. Tues.-Fri. 10-5, Sat. 12-5. Through Feb. 7: works on paper by Kevin Mulkern and Don Hazlitt.

DONNELLY AND STUX GALLERY (267-7300)
36 Newbury St., Boston. Tues.-Sat. 10-5:30 or by appt. Through Jan. 17: Eva Goetz, new work. Jan. 20-Feb. 21: paintings by Norman Toynton.

EARTHLIGHT (266-8617)
249 Newbury St., Boston. Tues.-Sat. 11-6, Sun. 1-5. Through Feb. 10: "The Kingdom of Enchantment," fantasy works by David Wenzel.

FRAMEWORKS, (354-0667)
7 Upland Rd., Camb. Mon.-Sat. 10-6, Tues.-Thurs. until 9. Through Jan.: "Black and White Photographs from Mexico," by Sarah Putnam.

FRIENDS GALLERY (647-1297)
383 Huron Ave., Camb. Tues.-Sat. 10:30-4:30. Through Feb. 28: handwoven natural-dye wearables by Juanita Girardin.

GALLERY CINTAMANI (277-2276)
34 Brainerd Rd., Allston. Sat.-Sun. 9-5 and by appointment. Through Jan.: 6-9 p.m., an exhibit of spirit realism by Bob Masla.

GALLERY NAGA (267-6666)
67 Newbury St., Boston. Tues.-Sat. 10-5. Through Jan. 31: paintings and screenprints by Tim Hamill.

GALLERY OF WORLD ART (332-1660)
210 Needham St., Newton Upper Falls. Mon.-Sat. 9:30-5:30. Continuous exhibition of original graphics, paintings, and sculpture by Miro, Dali, Agam, Kupferman, Robbins, Trefonides.

GOETHE INSTITUTE (262-6650)
170 Beacon St., Boston 02116. Mon.-Thurs. 2-7 p.m., Fri. 2-6 p.m. Through Jan. 28: "Boston: The Artistic Element," paintings and photographs by women.

HELEN SHLIEN GALLERY (482-6666)
354 Congress St., Boston. Weds.-Sat. 12-5. Through Feb. 7: paintings by area artists Cheryl Hirshman and Holly Morse.

IMPRESSIONS (262-0783)
275 Dartmouth St., Boston. Tues.-Fri. 10-5:30. Sat. 11-5. Through Feb. 4: "Peter Milton: Retrospective Print Exhibition."

INN STREET GALLERY (525-3049)
84 State St., Newburyport. Weds.-Sun. 11-5. Through Jan. 30: paintings, prints, sculpture, fiber art, glass, and pottery by artists from Center and Main Gallery.

INSTITUTE OF CONTEMPORARY ART (266-5152)
955 Boylston St., Boston. Through March 8: "Marilyn Levine: A Decade of Ceramic Sculpture.""Geometric Abstraction: A New Generation."

ISRAEL CULTURAL CENTER at Zionist House (267-3660)
17 Comm. Ave., Boston 02116. Mon.-Thurs. 10-4, Sun. 12-5. Free. Through Feb. 1: Andy Warhol's "10 Portraits of Jews of the 20th Century."

CLARENCE KENNEDY GALLERY
770 Main St., Camb. Tues. 12-6, Weds.-Fri. 11:30-5. Through Jan. 30: Polaroid instant photographs.

LEPOUDRINE HAYDUCH GALLERY
354 Congress St., Boston. Tues.-Sat. 11-5:30.

Marilyn Levine's ceramic "Trent's Jacket"

Through Jan. 31: abstract oil paintings by Gerald Bergstein.

MAGNUSON LEE GALLERY (262-5252)
8 Newbury St., Boston. Tues.-Sat. 10-5. Through Feb. 18: "Pollock Painting," an exhibition of 25 large-scale photographs representing the collaboration of Jackson Pollock and Hans Namuth.

MUSEUM SCHOOL GALLERY (267-9300, ext. 519)
230 the Fenway, Boston. Mon.-Fri. 9-9, Sat. 9-4, Sun. 1-8. Through Jan. 24: prints and drawings.

NEILSEN GALLERY (266-4626)
179 Newbury St., Boston. Tues.-Sat. 10-5:30. Through Jan.: works on paper by Elizabeth Dworkin; 20th-century prints by Beckman, Heckel, Kirchner, Kokoscha, Kollwitz, Rouault, and Villon.

NEWTON FREE LIBRARY (552-7145)
414 Centre St., Newton Corner 02158. Mon.-Thurs. 9-9, Fri. 9-6, Sat. 9-5, Sun. 1-4. Through Feb. 1: "Paintings on Paper," solo show by Carolyn Refnes Kniazzeh.

PARSONS GALLERY of Lexington Arts and Crafts Society (443-5044)
130 Waltham St., Lexington. Tues.-Sat. 11-4. Through Jan. 24: works of traditional and contemporary sculpture by members of New England Sculptors Assn.

PUCKER/SAFRAI (267-8473)
171 Newbury St., Boston. Mon.-Sat. 10-5:30 Through Jan: works by Teri, Malo, and Sam Washburn. Also, Eskimo sculpture. Jan. 24-Feb. 28: graphics of Israeli artist Shraga Weil. Opening reception Jan. 24, 6-9 p.m.

RAINBOWTREE GALLERY (262-7078)
43 Grampian Way, Dorchester. By appt. only. Silkscreen prints, collages, and color Xerox prints by Maria Termini.

SOUTH SHORE ART CENTER (1-383-9548)
103 Ripley Rd., Cohasset. Mon.-Fri. 12-4, Sat. 10-4. Through Feb. 1: "Spring Light," all-New England juried show.

THOMAS SEBAL GALLERY (266-3660)
73 Newbury St., Boston. Through Feb. 4: color photographs by John Pfahl; recent work by Bruce Boice.

291 GALLERY (267-5279)
291B Newbury St., Boston. Tues.-Sat. 10-4. and by appt. Through Jan.: new work by gallery artists, including Burley, Houston, Keith, Layne, O'Brien, Tignor.

WESTMINSTER GALLERY (266-6704)
132A Newbury St., Boston. Tues.-Sat. 11-6, Weds. 11-7. Through Jan. 27: silver-and-wood jewelry by Peter Chatwin.

WILLIAM UNDERWOOD CO. GALLERY (1-329-8300)
1 Red Devil Lane, Westwood (Exit 61 fm. Rte. 128). Mon.-Fri. 9-4. Through Feb. 18: "American Quilts 1850-1920."

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MUSEUMS

BAINFORTH MUSEUM (620-0050)
123 Union Ave., Framingham, Weds.-Sun. 1-4:30. Free. Jan. 18-March 29: "Family Connections: Portraits by Chester Harding" of prominent 19th-century New Englanders. Opening reception Jan. 18, 2-4 p.m. Jan. 25-March 29: "Ukiyo-E, Prints from the 17th to the 19th centuries.

DECORDOVA MUSEUM (259-8355)
Sandy Pond Rd., Lincoln; Tues.-Fri. 10-5, Sat. 12-5, Sun. 1:30-5. Weds. 5-9:30. Admission $1.50, under 21 or over 65 50 cents. Through Feb. 22: 30th-anniversary exhibition of paintings, sculpture, more.

FOGG ART MUSEUM (495-2397)
32 Quincy St., Camb. Mon.-Fri. 9-5, Thurs. 9-9, Sat. 10-5, Sun. 2-5. Free. Through Jan. 18: "Autonomous Architecture." Through Feb. 2: "Sacred Symbols of Islam." Through Feb. 1: "Aspects of Romanticism, Part II."

HIGGINS ARMORY MUSEUM (1-853-6015)
100 Barber Ave., Worcester 01606. Tues. 9-4, Sat. 10-3, and Sun. 1-5. Admission: $1.50 adults, $1 for the elderly, 50 cents for children, free for members. Through Jan. 31: exhibition of miniature knights by Brian Rodden.

MUSEUM OF THE AMERICAN CHINA TRADE (986-1815)
215 Adams St., Milton. Tues.-Sun. 1-4. $1.50-$3. Through Feb. 15: Chinese silk costumes from the Ching dynasty.

MUSEUM OF FINE ARTS (267-9300)
479 Huntington Ave. Tues.-Sun. 10-5, Tues. till 9. Admission: $2, Sun. $1.50, free Tues. 5-9. Through mid-April: "American Paintings of the 20th Century from the Collection," including works by Georgia O'Keeffe, Joseph Stella, Hans Hofmann, Jackson Pollock, and Morris Louis. Jan. 24-March 22: "The Painterly Print: monotypes from the 17th to the 20th Century," works by Castiglione, Blake, Pissarro, Degas, Gauguin, Prendergast, Picasso, Matisse, Johns, and others.

MUSEUM OF FINE ARTS AT FANEUIL HALL
South Market Building, fifth floor. Tues.-Sun. 11-6. Through Jan. 18: "Americana Outdoors: Painters of Light, from Homer to Hassam."

MUSEUM OF SCIENCE (742-6000)
Science Park, Boston. Mon.-Thurs. 9-4, Fri. 9 a.m.-10 p.m., Sat. 9-5, Sun. 10-5. Adults $4, children 5-16, elderly, students, and military $2.50; Fri. 5-10 p.m., reduced rate of $2 for adults, $1 for others; Weds. 1-4 free. Through Feb. 1: "Vasarely," paintings and drawings by pioneer optical illusionist Victor Vasarely. Through Feb. 15: "microVision: Taking Pictures Through a microscope."

PEABODY MUSEUM of Salem (745-9500)
East India Sq., Salem. Mon.-Sat. 10-5, Sun. and holidays 1-5. $1.50 adults, 75 cents ages 6-16, students, and the elderly; members free. Through April 30: maritime art by William Gilkerson. Through Jan. 31: maritime art by local artists Racket Shreve and John Hutchinson.

WORCESTER ART MUSEUM (799-4406)
55 Salisbury St., Worcester. Tues.-Sat. 10-5; Sun. 2-5. Admission $1.50, children and seniors 50 cents, free Weds. Through Jan. 18: contemporary prints. Through Jan. 25: Japanese prints. Through Feb. 8: Polish posters and "Posters of the Great War."

PHOTOGRAPHY

BOSTON ARCHITECTURAL CENTER
320 Newbury St., Boston. Through Jan. 23: "After the Architect," exhibition of BAC faculty/staff photographers.

BORIS GALLERY OF PHOTOGRAPHY (261-1182)
35 Lansdowne St., Boston. Through Feb. 6: color photographs by Herb Goodman.

CAMBRIDGE HISTORICAL COMMISSION (498-9040)
City Hall Annex, 57 Inman St., Camb. Mon.-Fri. 9-5. Through Jan. 23: "Recollections of Cambridge."

FRAMEWORKS (354-0667)
7 Upland Rd., Cambridge. Mon.-Sat. 10-6, Tues.-Thurs. till 9. Through Jan.: Sarah Putnam, "Black and White Photographs from Mexico."

GALLERY EAST at the Art Institute of Boston (262-1223)
700 Beacon St., Boston. Mon.-Fri. 9-5; evenings Mon.-Thurs. 6-7. Through Jan. 30: "Interiors," photographs in color by Barbara Karant, Joe DeMalo, and Deborah Vander Molen of selected private homes.

IRISH PHOTOGRAPHIC WORKSHOPS
for those interested in photography of the Culture and geography of Ireland; two-week guided field trips, with practical use of the Zone system, camera operation, filters, darkroom work, viewing and discussion of "masters" work, and discovering a personal technique and vision. Tours at intervals from March 12-Oct. 15 Tuition (including round-trip air fare, accommodation, transportation, and instruction): $1525. Call 1-829-6052 to register.

MILLBAM PHOTOGRAPHY GALLERY (1-369-9443)
Main St., Concord. Jan. 20: "Collecting Photographs for Pleasure and Profit," illustrated lectures by Gus Kayafas; 8-9:30 p.m.; $15.

MIT CREATIVE PHOTOGRAPHY GALLERY (253-4424)
120 Massachusetts Ave., Camb. Mon.-Fri. 9 a.m.-10 p.m., Sat. 10-6, Sun. 12-9. Through Jan. 25: "Quicksilver," a student exhibition.

OFF THE WALL (547-5206)
15 Pearl St., Central Sq., Camb. Open whenever Off the Wall Cinema is. Through Feb. 3: color photographs by Geremaya.

PHOTOWORKS (267-1139)
755 Boylston St., Boston. Mon.-Fri. 9-5:30, Sat. 10-2. Through Jan. 31: "Light Paintings," time-exposure works by Angela Marino.

PROJECT ARTS CENTER
141 Huron Ave., Camb. Jan. 19-Feb. 15: "Photographs of Key West (the Redneck Riviera) and Miami Beach" by Roy DiTosti. Opening reception Jan. 19, 6-9 p.m.

SYNERGISM (536-1633)
249 Newbury St., Boston. Tues.-Sat. 11-6. Weds. 12-7. Through Jan.: vintage collection by Roydon Burke.

SCHOOLS AND UNIVERSITIES

DARTMOUTH COLLEGE (603-646-2422)
Hopkins Center, Mon.-Fri. 10-4, 7-10, Sat. 12-4, 7-10, Sun. 12-4. Free. Through Mar. 22: ornate African implements. Through Mar. 8: drawings by Katherine Porter. Through March 1: "American Decorative Arts," furniture and silver from the 18th and 19th centuries. Through March 1: "Milton Avery: Works on Paper." Through Feb. 22: "Contemporary Graphics: Recent Acquisitions."

HARVARD UNIVERSITY
Baker Library, through Jan. 29: abstract paintings by Edward J.W. Cooper.
Graduate School of Design, Gund Hall lobby, 48 Quincy St., Camb. Mon.-Thurs., Sun. 9-9, Fri., Sat. 9-5. Through Jan. 31: architectural exhibit of projects of Behry & Kruger Inc. and R.M. Kliment and Frances Halsband.

MIT (253-4400)
Hayden Gallery, 160 Memorial Dr., Camb. Daily 10-4, Weds. 6-9. Free. Through March 1: Installations by Richard Artschwager, Cynthia Carlson, Richard Haas. Through March 1: "Artists' Gardens and Parks," photographs and drawings.

NORTHEASTERN UNIVERSITY (437-2240)
Richards Hall, 360 Huntington Ave., Boston. Through Jan. 30: paintings, drawings, and etchings of graphic artist Alan DeMola.

THAYER ACADEMY (843-3600)
745 Washington St., Braintree 02184. Mon.-Fri. 9-4. Through Jan. 30: ceramics by Daisy Brand.

WELLESLEY COLLEGE (235-0320)
Jewett Arts Center, Mon.-Sat. 10-5, Sun. 2-5. Free. Through Feb. 26: "The Barbizon Mood in Europe and America." Through March 31: Old Master paintings, including works by Domenichino, Amigoni, Vasari, and Salvator Rosa.

Listings

All listings on the next few pages are free and should be in our offices by the Monday two weeks in advance of your event. No listings will be taken over the phone. Send notices of local events to Listings Editor, Boston Phoenix, 100 Mass. Ave., Boston 02115. All copy is subject to our revision and to space limitations.

NOTE: ABSOLUTE LISTINGS DEADLINE IS TUESDAY AT NOON!

AID

PHONE NUMBERS

EMERGENCIES

BOSTON POLICE: 911
BROOKLINE POLICE: 734-1212
CAMBRIDGE POLICE: 911
SOMERVILLE POLICE: 625-1212
STATE POLICE: 566-4500, 782-2336
BOSTON FIRE: 536-1500
BROOKLINE FIRE: 232-4848
CAMBRIDGE FIRE: 876-5900
SOMERVILLE FIRE: 623-1500

MEDICAL EMERGENCIES

BOSTON-BROOKLINE: call 911
POISON: Information Center, 232-2120
SUICIDE: Samaritans 247-0220
CAMBRIDGE AMBULANCE: 661-3400
METRO AMBULANCE: Boston 266-6700, South Shore 843-2600
CAMBRIDGE CITY HOSPITAL: 354-2020
MASS. GENERAL HOSPITAL: 721-2000
MASS. EYE & EAR: 523-7900
BOSTON CITY HOSPITAL: 424-5000
BETH ISRAEL HOSPITAL: 735-3337
BRIGHAM AND WOMEN'S HOSPITAL: 732-5636
POISON INFORMATION CENTER: 232-2120
RAPE CRISIS CENTER, 24-hour hotline: 492-RAPE. Immediate and continuing support, medical and legal info, referrals.
RAPE CRISIS HOTLINE serving Greater Lynn and North Shore. Call 595-RAPE for immediate and continuing support, medical and legal information.
ST. ELIZABETH'S HOSPITAL: 782-7000

HOT LINES

CHARLES MEMORIAL HOSPITAL (935-1167), 21 Warren Ave., Woburn, can help you if you are abusing your child, or feel scared, confused, or guilty, 24 hours.
REPLACE (862-8130), Lexington. Hotline crisis-intervention center.
PROJECT PLACE (267-9150), 32 Rutland St., South End, Boston.
SURVIVAL (471-7100), open 24 hours, seven days a week. Serves entire Norfolk County/South Shore area.
PULSE (762-5144), Norwood. Trained counselors to help with alcohol, drug, personal problems.
SAMARITANS (247-0220) befriends the despairing and suicidal, 24 hours, seven days.
PROJECT FRIEND (834-6563), Marshfield, 834-6563. Open 24 hours. Information, referral, crisis intervention.
PUOSTO (697-9111), Bridgewater. Information and referral, 24 hours.
WOBURN WORKSHOP HOTLINE (933-3336), 4-10 p.m., Mon.-Fri. Information, referrals, counseling, and crisis intervention.
OPERATION VENUS (774-7492 or 1-800-272-2577), venereal disease info and help.
CHILD-AT-RISK (1-800-792-5200), child-abuse help 24 hours.
PARENTS ANONYMOUS (1-800-882-1250).
CANCER INFORMATION SERVICE (1-800-952-7420) Mon.-Fri. 9-4:30.
STATE ENERGY PHONE (1-800-922-8265).
PARENTAL STRESS (1-800-632-8188).
SERVICES AGAINST FAMILY VIOLENCE (324-2221), Malden. For battered women.
VENETAHAN HOTLINE (643-4236).
THE DEPARTMENT OF PARKS AND RECREATION (725-4006), 24-hour hotline. For information concerning special events and daily programs.
THE SMOKERS' QUITLINE (1-800-952-7444), Mon.-Fri., 9:30-4. Moral support for smokers who are trying to kick the habit.
PROSTITUTES UNION OF MASS. (PUMA) (524-7507), bail money available for prostitutes.

ALCOHOL and DRUGS

ALCOHOLISM CLINIC (442-8800 ext. 201, 202, 203), Dimock Community Health Clinic, 55 Dimock St., Roxbury. Weekdays 9-5. Provides free individual and group counseling, alcoholism education, family services, and referral to detox centers, halfway houses, etc.
BOSTON COUNCIL ON ALCOHOLISM (267-7334), 250 Boylston St., Boston. Educational programs for community groups. Call Mon.-Fri., 8:30-4:30.
ALCOHOLISM CLINIC AT BOSTON CITY HOSPITAL (424-4815 or -4824). Outpatient alcoholism services and treatment include evaluation; individual and group counseling; family and couples counseling. Call for appointment.
THE SALVATION ARMY, Harbor Light Center (536-7469), 407 Shawmut Ave., Boston. Provides free overnight lodging for homeless men and women; halfway house for alcoholics. Free clothing, food, job referral, and counseling. Open 24 hours.
ALCOHOLISM SERVICE (732-8022) at the Brigham and Women's Hospital: outpatient treatment, individual and group therapy, 732-8022.
NORTH SUFFOLK ALCOHOLISM SERVICES, 427 Broadway, Chelsea (884-8154); 22 Tewksbury, Winthrop (846-9551). Weekdays 8:30-4:30, eves. by appt.
LISTEN, INC. (223-8911 or 233-8917), 28 Taylor St., Saugus. Provides free individual and family counseling, drug and alcohol education, drug information and referrals. Mon.-Fri. 9-5.
OPERATION MATT (1-800-272-2586). Information and referral service for teenagers affected by alcohol. 8:30 a.m. - 10 p.m. daily.
APPLETON TREATMENT CENTER FOR ALCOHOLISM (855-2781), McLean Hospital, 115 Mill St., Belmont. Offers inpatient, outpatient, and after-care services.
CAMBRIDGE-SOMERVILLE PROGRAM (354-2020, ext. 532), Camb. Hospital, 1493 Cambridge St. Emergency walk-in service, groups, and referral, for alcoholics and their families.
SUBSTANCE ABUSE TREATMENT PROGRAM (956-5906), 252 Tremont St. Provides an educational series about and for addicts and alcoholics.
AL-ANON (834-5300), 460 Washington St., Braintree. Help and support for families of alcoholics.
PROJECT PLACE (267-9150). Drug info and identification, help with bad trips, overdoses, etc.
DRUG ADDICTION Rehabilitation Center (436-6000, ext. 138), Boston State Hosp., 591 Morton St., Dorchester. A therapeutic community offering inpatient and resident programs, related services. Open to everyone.
ALCOHOLISM INFO REFERRAL (524-7884), 24-hour referral phone service.
NEW ENGLAND MEDICAL CENTER, (956-5907), 252 Tremont St., Boston. Offers treatment for drug-dependent individuals. Services include information and referral, psychological and physical examination, individual and group therapy, and an after-care program.
MIDDLESEX EAST (894-5570), 41 Sharon St., Waltham. Provides drug-abuse outpatient services for the communities of Waltham, Weston, Watertown, and Belmont.
NORFOLK ALCOHOL TREATMENT SERVICES (542-5186), 80 Boylston St., Suite 855, Boston. An outpatient counseling and education program for lesbian and gay alcohol abusers.
PEOPLE TO PEOPLE ASSOC. (890-1881), 181 West St., Waltham. Offers weekly group-therapy program for couples of whom one or both may be recovering from alcoholism.
NARCONON (254-9888), 90 Windom St., Allston. Help for drug and alcohol problems.
FAULKNER HOSPITAL ALCOHOLISM SERVICES (522-5800, ext. 1906), Allandale at Centre St., Jamaica Plain. Outpatient treatment and counseling.

GAY LIBERATION

LESBIAN AND GAY HOTLINE: (426-9371), Mon.-Fri. 6 p.m.-midnight.
NORFOLK COMMUNITY HEALTH SERVICE (542-5188), 80 Boylston St., Boston. Counseling and referral, a mental-health clinic for gay men and women.
GAY SPEAKERS' BUREAU (354-0133), PO Box 2232 Boston 02107.
DAUGHTERS OF BILITIS (661-3633), 1151 Mass. Ave., Camb. Organization for gay and bisexual women. Discussions each Tues. at 8 and each Thurs. at 7:30 p.m. except second of each month.
BASALS (Boston Area Gay and Lesbian Schoolworkers), PO Box 178, Astor Station, Boston 02123. Write for info.
MASS GAYS POLITICAL CAUCUS (242-3544), 295 Franklin St., Boston. Statewide gay political lobby.
CLEARSPACE, 104 Charles St., Box 119, Boston 02114. Meets second Tues. of each month at Arlington St. Church, 355 Boylston St., Boston.
LAGMA (Lesbian and Gay Media Advocates) (426-9371) works on media coverage of gay issues, Mon.-Fri. 6 p.m. to midnight.
GLAD (Gay and Lesbian Advocates and Defenders) (426-1350), 2 Park Sq., Boston. Gay civil-liberties cases. No fee.
FRENZ & LUVVERS offers newsletter, social events, pot-luck dinner and discussion second Fri. each month, write to PO Box 814, Boston 02123.
GAY NURSES ALLIANCE/EAST (GNA/EAST), PO Box 673, Randolph 02368. National organization for gay health-care workers.
PARENTS AND FRIENDS OF GAYS (542-5188). Support group for family and friends of gays. Meets first Mon. of every month, 7:15 p.m., at Episcopal Theological Seminary, 99 Brattle St., Camb.
FENWAY COMMUNITY HEALTH CENTER (267-7573), 16 Haviland St., Boston. Health care for the lesbian and gay communities. By appointment.
BOSTON ALLIANCE OF GAY AND LESBIAN YOUTH (429-9371), Mon.-Fri. 6 p.m.-midnight. An organization geared to meet the various needs of gays 22 and under.
MASS. BAY COUNSELING ASSOC. (965-1311), 31 Channing St., Newton Corner. Professional mental health counseling by and for gay persons.
GAY/BP MEN'S GROUP accepting new members. Convenient to "T". Meets Mon. evenings at 7:30 p.m. Call 731-6619 or 1-583-8447 for information.

Continued on page 32

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Wed., Jan. 21 — THE MIRRORS
Thurs., Jan. 22 — LOU MIAMI and THE KOZMETIX
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Sun., Jan. 18	Bob Probert & Igg Mooter
Mon. & Tues., Jan. 19 & 20	Jazz Nights
Wed., Jan. 21	Jay Murphy
Thurs., Jan. 22	11th Hour Band
Fri., Jan. 23	Christopher Jones & The New Regulars

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625-9257

Thurs.-Sat., Jan. 22-24
REVOLVER
with
CRITICAL MASS
A JOHN GENTILE PRODUCTION

Jonathan SWIFT'S
661-9887
30B Boylston St.
Cambridge, Mass.
Harvard Sq.

Happy Hour Every Friday 4-7:30
Super Drink Specials

Sunday, January 18
Reggae Dance Concert
with
LOOSE CABOOSE

Monday., January 19
New Wave Video Concerts
featuring
POLICE, BLONDIE, BOOMTOWN RATS, GRAHAM PARKER, & DEVO

Tuesday, January 20
DAVID LOGGINS
singing his hits
"Please Come to Boston," "Pieces of April," and many more!
Shows at 7:30 & 10:30
Advance tickets available

Wednesday, January 21
ROY BUCHANAN
with special guest
PREACHER JACK
Shows at 7:30 & 10:30
Tickets on sale now!

Thursday, January 22
RICHIE HAVENS
with special guests
DEVON SQUARE
Shows at 7:30 & 10:30
Advance tickets available

Friday & Saturday, January 23 & 24
ROOMFUL OF BLUES

Sunday, January 25
Reggae Bloodlines Dance Party
with host DJ
Ram of the I-TONES
No Cover Charge

Monday, January 26
8-TO-THE-BAR

Tuesday, January 27
Reggae Rub-A-Dub Party
Featuring
Ranking Joe, Michael Jarrett, Jah Screw, and the Sons of Creation Band
Shows at 7:30 and 10:30
Advance tickets available

Wednesday, January 28
FACE-TO-FACE
THE MIRRORS

Thursday, Friday, & Saturday, January 29, 30, & 31
the Stompers

Sunday, February 1
Reggae Dance Concert
featuring direct from Jamaica
CORNELL CAMPBELL & THE RAMBLING ROCKERS
Shows at 7:30 & 10:30
Advance tickets available

Tuesday, February 10
An Evening with
GLENN YARBROUGH
(of the original Limeliters)
Shows at 9 & 11
Advance tickets on sale now

Thursday, Feb. 12
ETTA JAMES
Shows at 7:30 & 10:30
Advance tickets Available

Advance tickets for any concert events available at the Box Office, Ticketron, Out of Town, Elsie's, Concert Charge (326

Call 267-1234 to place your Phoenix classified

JAZZ AT THE WILLOW
featuring

SEQUEL	TROMBONE MADNESS
Tues. & Wed.	Every Sun. & Mon., 9-12:50
Brian Watkins - Piano Dave Zax - Bass Roger Larsen - Drums Bob Holloway - Sax	600 Broadway, Dell Square Somerville, MA

RYLES
CAFE * BAR * 876-9330
INMAN SQUARE, CAMBRIDGE

UPSTAIRS
Tues. & Wed.; Jan. 20 & 21
STEPHEN ROANE
Thurs., Jan. 22
ICTUS
Fri. & Sat., Jan. 23 & 24
HESSIE SWAIN BAND

DOWNSTAIRS
Sun. & Mon., Jan. 18 & 19
ERIC PREUSSER BAND
Tuesdays-Wednesdays
ED PERKINS TRIO
Thursdays
JON DAVIS TRIO
with ALIDA ROHR
Fridays-Saturdays
HERMAN JOHNSON QUARTET

mr. C's rock palace
111 Thorndike St. Lowell, MA
(617)454-5557
18 year olds welcome with drivers license ID

Thurs., Jan. 22
BEER BLAST
B. WILLIE SMITH
25¢ draft beers
50¢ vodka drinks

Fri., Jan. 23
BALLOON
w/ GUY WILLIAMS

Sat., Jan. 24
BLUSHING BRIDES
w/THE MEETINGS
$4 Advance

Fri., Jan. 30
Private Lightning
w/RENEGADE
WAAF $1.07 night

Sat., Jan. 31
JON BUTCHER AXIS
w/ASTRA

Fri., Feb. 6
BEATLEMAGIC
w/GUY BEAU
$5 Advance

Sat., Feb. 7
EDGAR WINTER
w/TRAPPER
$5.50 Advance

Tickets available at Out-Of-Town, Camb. Head Up - Lawrence, Midland Records - Methuen Mall, Inner Light Records - Manchester, NH, and Harmony Hut - Nashua, NH

presented by
rockfever productions

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HEALTH

NATIONAL NEUROFIBROMATOSIS FOUNDATION INC., Massachusetts Chapter (472-0582). Jan. 25: open meeting, 2 p.m., Mass. General Hospital, Robbins Seminar Room.

HOLISTIC-HEATH LECTURE SERIES, every Monday at 7:30 p.m., through March 23, at Interface, 230 Central St., Newton. $5 per session. Call 964-7140 for information.

BLUE SHIELD CUSTOMERS ALLIANCE (739-5063), 99 Revere St., Hull. Call for help with problems with Blue Cross-Blue Shield.

AMERICAN ASSOC. OF DENTAL VICTIMS (AADV), Box 215, Sharon 02067. Local chapter of national org. for people with complaints against their dentists (when writing, send self-addressed stamped envelope).

SOUTHERN JAMAICA PLAIN HEALTH CENTER (522-5900), 687 Centre St. Referral, medical care for infants and children, gynecological exams, family-planning consultation and treatment for women. Adult physical and mental-health services, blood-pressure screenings.

JOSEPH H. SMITH COMMUNITY HEALTH CENTER (783-0500), 51 Stadium Way, Allston. Comprehensive medical and dental center for all. Sliding scale fee. Call for appt.

FENWAY COMMUNITY (267-7573), 16 Haviland St., Boston. GP, GYN, mental health, pediatrics, gay health. Mon., Weds. 6:30-8: gay health sessions; Tues. 6:30-8: women.

MASS. MENTAL HEALTH CENTER (734-1300), 74 Fenwood Rd., Boston. For all people who live or work in Brookline, Brighton, Allston, and Jamaica Plain. Volunteers are needed.

OPERATION VENUS (1-800-272-2577). Referral and info service for venereal disease. Free and confidential.

OCCUPATIONAL HEALTH CLINIC examines work-related illnesses at Norfolk County Hospital. For info and appt. call 843-0690; ask for out-patient dept.

BRIDGE OVER TROUBLED WATERS operates a free medical van staffed by doctors, nurses, and a street worker. The van makes evening stops at spots in Boston, Camb. For info call 227-7114, 523-6649.

BOSTON EVENING MEDICAL CLINIC (267-7171), 314 Comm. Ave., Boston. Admits Mon.-Thurs. 5:30-8:30, Sat. 10 a.m.-12:30 p.m. Appt. advisable, walk-ins accepted when possible. General medical and many specialty clinics. Medicare, Medicaid accepted when applicable. Learning-disabilities service for adolescents and adults now offered; services include diagnostic testing; remedial instruction; and counseling.

JEWISH FAMILY AND CHILDREN'S SERVICES (227-6611), 61 New Chardon St., Boston, needs volunteers to work with Indochinese refugees and older persons. For information, call 566-5716.

HEALTH CARE POLICY COUNCIL (868-2900), 11 Inman St., Cambridge. Consumer advisory board to the Cambridge Neighborhood Health Clinic Program offers consumers an opportunity to have a say in the policies affecting their health care. Also information on services and fees of neighborhood clinics.

WATERTOWN HEALTH CENTER (923-0001), 85 Main St. Adolescent, adult, and pediatric sessions days Mon.-Fri. Continuity of care by staff physicians and nurses.

KIDNEY TRANSPLANT/DIALYSIS ASSOC. (267-3747), 721 Huntington Ave., Boston. Non-profit, all-volunteer organization for patients and families.

HEALTH STYLE (731-7071), 68 Harvard St., Brookline. A preventive medicine program aimed at reducing the risk of heart attacks, is now being offered to individuals, groups, and businesses.

BREAST CANCER support and exercise program for women with the disease meets at the Boston YWCA, 140 Clarendon St., Boston, Weds. 9:45 a.m. Call 536-7940, ext. 22, for more info and other locations.

PRE-NATAL FITNESS at the Camb. Family Y, 820 Mass. Ave., Camb. Call 876-3860.

COMMONPLACE COUNSELING CENTER (720-0764), 89 State St., Boston. Provides sex counseling to individuals and couples.

BACK PAIN SCHOOL offered at Beth Israel Hospital. Call 735-3940.

SOUTH NORFOLK COUNTY ASSOC. for Retarded Citizens needs volunteers for its fall adult-education program. Call 762-4001.

TOTAL FITNESS at the Body Shoppe, 310 Harvard St., Coolidge Corner, Brookline (566-2828).

SEXUAL HEALTH CENTER OF NE. (266-3444), 480 Boylston St., Boston. Pre-orgasmic groups, sexual enhancement groups for women.

WOMEN'S COMMUNITY HEALTH CENTER INC. (547-2302), 639 Mass. Ave., Room 210, Camb. 02139, offers five-week groups in fertility consciousness and natural birth control, starting Jan. 15 at 6:30 p.m. Registration required.

COPE (Coping with the Overall Pregnancy/Parenting Experience) (357-5566), 37 Clarendon St., Boston. Offers three six-week programs for couples who are trying to decide whether to be parents; those who are about to have or have just had a baby; and those who need support in being parents.

HATHA YOGA FOR THE PHYSICALLY DISABLED, offered in two forms: weekly classes and private lessons. Call 782-1727 for information.

MEN

FREE MEN/BOSTON (731-8334) offers support groups, discussion programs, workshops, newsletter. For men concerned with the limitations of the masculine role. Jan. 22: author Mark Gerzon speaks at the Tobin School, Camb.

7TH ANNUAL NATIONAL CONFERENCE on Men and Masculinity (491-0157), PO Box 338, W. Somerville. To be held in Boston June 12-16. Organizers needed now.

BOSTON MEN'S CENTER (776-9660 or 776-7458), Campus Free College, 14 Beacon St., Boston. Consciousness-raising groups and support.

EMERGE (267-7690), 25 Huntington Ave., No. 206. Groups (and individual work) for men who batter.

M.E.N. FOR E.R.A. (776-9660). For men interested in starting a Boston chapter in this already existing national organization.

WATERTOWN MEN'S CENTER (926-3600), 485 Arsenal St. Consciousness-raising groups, individual, work-related, Viet vets, and workshops. Free.

NEW ENGLAND MALE REPRODUCTIVE CENTER (247-6632), Doctors Office Building of University Hospital (BU). 720 Harrison Ave., Boston. Devoted solely to the treatment of male infertility and impotence.

NORTH SHORE MEN'S CENTER (999-5918), PO Box 344, Beverly 01915. Workshops, discussions, and more.

MEN'S RIGHTS, INC. (547-5054), Box 8J, 402 Rindge Ave., Camb. Concerned with sexism and men's problems.

WOMEN

9 to 5 (536-6003), 140 Clarendon St., Boston. The organization that inspired the movie (for women office workers). Through June: a survey of the hazards of clerical work in Boston.

WOMEN'S COMMUNITY HEALTH CENTER (547-2302), 639 Mass. Ave., Camb. Gyn., pregnancy screening, and abortion care. Self-help groups. Jan. 20: menopause open house, 6-7 p.m.

MOUNT AUBURN HOSPITAL (492-3500, ext. 1772), 330 Mount Auburn St., Camb. Jan. 21-Feb. 4: Women's Health Series, dealing with common breast infections, infertility, amd menopause, 7:30-9:30 p.m., in the hospital cafeteria. $1.50.

HELP FOR ABUSED WOMEN AND CHILDREN (744-8552) needs volunteers for hotline work, advocacy, and child care, and to assist with fund raising and outreach. Training sessions: Jan. 24, 10 a.m.-noon; Jan. 31, 10 a.m.-2:30 p.m.; Feb. 7, 10 a.m.-noon. Call for information and location.

POST-MASTECTOMY SUPPORT GROUP (491-6050), sponsored by the Cambridge YWCA.

BOSTON AREA RAPE CRISIS CENTER (492-RAPE). Call for support and/or info.

RESPOND (623-5900). For battered women and children.

DES ACTION PROJECT (828-7461), PO Box 128, Stoughton 02070.

MASS. WOMEN'S POLITICAL CAUCUS (547-6532), Box 242, Camb. 02139.

TAKE BACK THE NIGHT has meetings each Mon. at 7:30 p.m. at the Harriet Tubman House, Mass. and Columbus Aves., Boston.

BOSTON WOMEN'S ART ALLIANCE (267-0941), 539 Tremont St., Boston. Public understanding and education of women's art and artists.

WOMEN'S COMMUNITY SCHOOL (628-2525), 474 Boston Ave., Medford. Scholarships and child care available.

THE WOMEN'S SCHOOL (492-4845), 595 Mass. Ave., Camb. Taught by women, for women. Free child care.

MASS. FEMINIST FEDERAL CREDIT UNION (661-0450), 186½ Hampshire St., Camb.

THE CAMBRIDGE WOMEN'S CENTER (354-8807), 46 Pleasant St., (near Central Sq.). Referral and resource center. Weekly open introductory discussions each Weds. at 8 p.m.

BOSTON N.O.W. (661-6015), 99 Bishop Allen Drive, Camb. National organization for women. Birth control and abortion referrals, speakers bureau, legal referrals, consciousness-raising groups.

SOMERVILLE WOMEN'S CENTER (623-9340), 38 Union Square. Mon.-Fri, 10-3. Women of all ages and backgrounds meet to exchange skills and ideas. A wide variety of activities and projects. Mothers and Fathers Anonymous meets every Fri. morning at 10.

PROJECT W.A.G.E. (979-0734), 55 Sea St., Quincy. Vocational counseling for women Mon.-Fri., 8:30-4:30. No fee.

CIVIC CENTER and CLEARING HOUSE (227-1762), 14 Beacon St., Boston. Women and work. $25 fee for counseling.

FAMILY COUNSELING SERVICE INC. (332-4015), 74 Walnut Park, Newton. Free drop-in for women considering divorce.

EVERYWOMAN'S SPORT CENTER (926-3006), 120 Elm St., Watertown. Conditioning and sports center for women of all ages and abilities.

WIDER OPPORTUNITIES FOR WOMEN (261-2060), 413 Comm. Ave., Boston. Mon.-Sat. 10-2, Weds. till 8. Career counseling and employment information center. Resource library and ongoing workshops.

WOMEN'S ENTERPRISES OF BOSTON (266-2245), 739 Boylston St., Boston. Helps women with social services, teaching, and public-sector backgrounds.

METAMORPHOSIS, INC. (646-6319) offers individual, group, and couple counseling with a special focus on the needs of women in transition. Free initial interview, sliding scale fee.

HELP FOR ABUSED WOMEN AND CHILDREN (745-2162), 24-hour hotline (744-6841). Offers counseling, speakers, and support groups. HAWC is also looking for volunteers.

ALLIANCE AGAINST SEXUAL COERCION (AASC) (482-0329) PO Box 1, Cambridge 02139. Offers counseling, information, referral, and advocacy for women who have been sexually harassed at work.

BIRTH BAY (266-1404), PO Box 368, Cambridge 02138. Home-birth information and referral.

PLANNED PARENTHOOD (492-0518), 99 Bishop Allen Dr., Cambridge. A non-profit, social-service and health-education agency offering counseling, info and referral, courses, resources, and much more, concerned with all fertility-related behavior. Counseling phone: 492-0777.

NORTH SHORE FAMILY PLANNING (744-5525), 74 Elm St., Danvers. Open 8 to 5:30 for information, speakers, films, and referrals. Appointments and pregnancy tests.

CODE HOUSE (484-9224), 396 Concord Ave., Belmont. Counseling and referrals for personal, medical, and legal problems.

HOMEBIRTH, INC. (956-5166), BU Station, PO Box 355, Boston 02215. A non-profit group that offers general support services and childbirth classes.

CAMBRIDGE FAMILY PLANNING (868-2900), offers birth-control clinics at neighborhood health clinics. Day and evening sessions. Confidential care.

COPE (357-5566), is Coping with the Overall Pregnancy Experience, before and after. A professional non-profit service agency offering discussion groups for pregnant and postpartum women and couples, many related groups and services, plus information, resource and referral service.

CONTINUUM (964-3322), 785 Centre St., Newton. A non-profit, independent, educational organization.

CHITTENTON CLINIC, 1 Perthshire Rd., Brighton. Non-profit clinic for outpatient, first-trimester abortions. Free pregnancy tests; for appointment call 782-7800. Also BC and GYN services, vasectomy, tubal ligation, and counseling.

PROJECT RE-ENTRY (227-1762) at the Civic Center and Clearing House Inc., 14 Beacon St., Boston, is an internship program that helps women change careers or re-enter the job market. Jan. 20: open house at the Career and Volunteer Advisory Service, 14 Beacon St., Boston.

WOMANSPACE (267-7992), 636 Beacon St., Suite 406, Boston. Post-abortion group for women seeking support and a place to work out unresolved conflicts stemming from abortions.

ARADIA (247-4861, ext. 58), 520 Comm. Ave., Boston. Counseling center for women. Groups for lesbians, women changing, and others. Support group now being formed for black professional women.

CASA MYRNA VASQUEZ INC. (262-6561), PO Box 18019 Boston. An emergency-shelter program for women and their children.

FEMINIST WORK SUPPORT GROUP (738-6804). For artists, writers, and academic women doing and sustaining their own work. Mon. evenings.

CLEVELAND MARSHALL WOMEN'S PROGRAM, Cleveland School, 11 Charles St., Dorchester. Support group for battered women. Tues. 2-3:30 or 7-9 p.m. Free child care.

CONCERNED UNITED BIRTHPARENTS (491-6556), PO Box 396, Camb. 02138. Support group for people who have had a child placed for adoption.

BLACK AND PROFESSIONAL CAREER WOMEN (247-4861), Aradia Counseling, 520 Comm. Ave., Boston 02215, is forming a support group dealing with racism and sexism in the work place, personal and professional growth, effects of career on personal life and vice versa.

JEWISH FAMILY AND CHILDREN'S SERVICE (227-6611), Boston. A discussion group is forming for "Women as Women, Wives, Mothers, and Daughters." For info, cjll 235-8997.

CHILDREN

PUPPET SHOWILACE, 30 Station Street in Brookline Village, presents puppet shows at 1 and 3. Tix $2. Jan. 18: "Duffy and the Devil." Jan. 24 and 25: "Pinocchio."

CHILDREN'S MUSEUM, Museum Wharf, 300 Congress St., Boston (426-8855). See Art listings for exhibits. Tues.-Sun. 10-5 p.m., Fri. until 9 p.m. Closed Mon. Adults $3.50, children 3-15 and seniors $2.50. Jan. 18 and 25: Gerwick Puppets, "Midwinter Magic," 1, 2, 3, and 4 p.m. Jan 23: Gerwick Puppets, "Midwinter Magic," 7 and 8 p.m.

CAMBRIDGE PUBLIC LIBRARY, 449 Broadway (498-9080), presents films for pre-schoolers each Weds., 10:3-3:30, free. Jan. 21: "Attic of the Wind," "Frowning Prince," and "Just One Me."

JOHN WOODMAN HIGGINS ARMORY MUSEUM, 100 Barber Ave., Worcester. All programs open to the public for general admission, except where noted: adults $1.50, seniors $1, children 50 cents, members free. Open Tues.-Fri. 9-4, Sat. 10-3, and Sun. 1-5. Through Jan. 31: an exhibition of miniature knights, by Brian Rodden.

PEABODY MUSEUM OF SALEM (1-745-1876), East India Sq., Salem. Jan. 24: film for children ages seven to 11, on Japanese paper-making, 10-11:30 a.m. Advance registration required; $1.50 per child.

CLUBS

AHMED'S DISCOTHEQUE (547-9382), 96 Winthrop St., Harvard Sq. Intimate subterranean disco. Belly-dancing Weds.

ALAN'S TRUCK STOP, Rtes. 495 and 150, Amesbury. Jan. 18: Baked Apple. Jan. 19-24: Houston Wells Band.

THE ARK (247-9548), 835 Beacon St., Boston. Live music, disco Fri., Sat.

ART ARK COFFEEHOUSE (625-9090), 46 Holland St., Somerville. Jazz, folk, blues, Fri. at 8, Sat. at 8:30.

AVENOF, 1924 Mass. Ave., Cambridge (354-4500). Entertainment nightly.

BACKSTAGE NIGHTCLUB (338-8827 or 648-8700), Charles Playhouse, 76 Warrenton St., Boston. Open from 7 p.m.Tues: Temporary Relief, improv. group. Weds.-Sat.: Comedy Connection. Sun.: the Laughing Stock. Food Available. All shows 8:30 p.m. Cover varies.

THE BACKYARD (964-6684), 107R Union, Newton Centre. Entertainment nightly. Sun.-Tues.: Rich and Famous. No cover.

BAR ZACHARY'S (261-2800), 120 Huntington Ave., Boston. Dancing. Jacket and tie required. The Harry Engleberg Quartet, Mon.-Sat. 9 p.m.-2 a.m.

BARNABY'S (444-5525), Rte. 128, Needham. Weds.-Sat. 9 p.m.-1 a.m. Swing music. Through Feb.: the Eckels Brothers.

THE BARN (277-1200), 1200 Beacon St., Brookline. Recordings from '40s big bands.

BOSTON-BOSTON (262-2424), 15 Lansdowne St. Sophisticated sound and lighting show; snow and fog machines; Boston's largest disco dance floor. Open Weds.-Sat. 9 p.m.-2 a.m. DJ: Jeff Tilton.

BUGGIES (262-2480), 733 Boylston St., Boston. Disco and lounge. Gay info center 9 p.m.-1 a.m.

BUNRATTY'S (254-9804), 186 Harvard St., Allston. Large dance floor and separate game room. $1 cover. Jan. 18: Storm, plus Train. Jan. 19: Back Alley Band. Jan. 20: the Nervous Eaters. Jan. 21: France. Jan. 22 and 23: the Spores plus C.T.F. Jan. 25: Arthur Slick and the Nice Girls.
CAN-TAB LOUNGE (354-2685), 738 Mass. Ave., Central Sq. Jazz jam sessions each Sunday, $1. Each week: Little Joe Cook and the Thrillers.
CANTONE'S (338-7677), 69 Broad St., Boston. New wave.
CELEBRATION (536-1950), 533 Comm. Ave. Every Sun. and Weds. night ride El Toro, the mechanical bull of "Urban Cowboy" fame. Cover varies.
THE CHANNEL (451-1905), 25 Necco St., Boston (across the bridge from South Station). Jan. 21: the Lines. Jan. 22: benefit for the Lung Assn:, with James Montgomery, the Atlantics, the Stompers, the Thrills. Jan. 23: Shane Champagne, the Lyres, Boys' Life.
CHATHAMS CORNER (227-6454), 8 Commercial St., Boston. Thurs.-Sat.: live music.
THE CLUB (491-7313), 823 Main St., in Cambridge. Cocktails and boogying to live rock. Country on Thurs.
COLONNADE HOTEL, Cafe Promenade (424-7000), 120 Huntington Ave., Boston. Through March 1: Rick Kuethe.
THE CROSSROADS PUB (262-7371), ½&½ Beacon St., Boston. Thurs.: Bob Lazaroff. Fri.: Rich and Famous. Sat.,Sun.: comedy camp with Dennis Leary.
CYRANO'S (254-0003), 200 N. Beacon St, Brighton. Thurs.: live country rock.
DING HO (661-7700), 13 Springfield St., Inman Sq., Camb. Comedy. Weds.-Sun.: Constant Comedy, with Chance Langton on Thurs., Steve Sweeny on Sun. Every Tues.: the Laughing Stock.
DOUBLES (236-2000), Sheraton-Boston Hotel, Boston. Mon.-Fri. 11 a.m.-1 a.m., weekends 6 p.m.-1 a.m. Pianist Napua Davoy and singer Etiana Deane. Elegant.
DOYLE'S (524-2345), 3484 Washington St., JP. Local sounds, 9 p.m.-1 a.m. $1. Jan. 22: Front Porch Swing. Jan. 23: Airline. Jan. 24: Prof. Harp.
DUCA'S STEAK AND SPIRITS (879-1555), Rte. 9, Framingham. Jazz every Sun. 8:30 p.m. Jan. 18: Tony Lada Sextet featuring Larry Monroe on reeds.
ED BURKE'S (566-9267), 808 Huntington Ave., Boston. Live music Fri.-Sat. Jan.22: Half a care. Jan. 23 and 24: T. McGinnis Band.
ELIOT LOUNGE (262-8823), Mass. and Comm. Aves., Boston. Live music nightly. Every Saturday: "Tappin' at the Met." Mon: jazz night. Jan. 18 and 25: Bob Probent. Jan. 21: Jay Murphy. Jan.22: 11th-Hour Blues Band. Jan. 23: Christopher Jones and the Regulars.
THE EMPEROR OF CHINA LOUNGE (566-9267), 100 Tremont St., Boston. Live jazz every Thurs. 8 p.m.-12 a.m.
EXCUSE ME CLUB (284-9506), 20 Ocean Ave., Revere Beach.
THE FAN CLUB (357-5050), 77 Warrenton St., Boston. Pianist nightly, disco dancing, music by Lynne Olson. Dinner 6 p.m.-1 a.m., cash bar.
GATSBY'S (247-8848), Park Square, Boston. Small casual pub, no dancing or cover.
GLADSTONE'S (254-9588) 1239 Comm. Ave., Allston. Fine audibles nightly.
GREAT SCOTT (566-9014), 1222 Comm. Ave., Allston. Every Sun., Ron Levy Band. Every Mon., the Shittons. Every Tues.: Michael and Matt Zaitchik. Thurs.: Zaitchik Bros. Jan. 18: the Martells.
HARPO'S JAZZ CLUB (401-846-2948), 22 Downtin St., Newport, RI. Jazz, rock, folk, some P/NW; no food; doors open 8 p.m.
HEADLINERS NORTH (603-889-8844), 14 Railroad Sq., Nashua, NH. Jan. 22-24: Midnight Traveler. Jan. 23: Roy Buchanan.
HUSKIE'S PUB (247-4143), 272 Huntington Ave., Boston. Fri.: oldies.
IDLER'S BACK ROOM (492-9639), 123 Mt. Auburn, Camb. Jan. 18: Fire on the Mountain. Jan. 19: Hoot. Jan. 20: Roger Rosen and Laura Burns. Jan. 21: Catharine David. Jan. 22-24: Spider John Koerner. Jan. 25: Southern Rail.
INN-SQUARE MEN'S BAR, ladies invited (491-9672), 1350 Cambridge St., Camb. Entertainment nightly. Jan. 19 and 20: Didi Stewart and the Amplifiers. Jan. 21: the Mirrors. Jan. 22: Lou Miami and the Kozmetix. Jan. 23 and 24: the Trademarks.
JACKS (491-7800), 952 Mass. Ave., Camb. Jan. 11: the Needles. Jan. 18: Lady Luck. Jan. 19: Gordon Wallace Band. Jan. 20, 21: Ina Ray Band. Jan. 22-24: Fat City Blues Band. Jan. 25: Rhumboogie.
JASON'S (262-9000), 131 Clarendon St. Disco, dining, piano bar. Dress code.
JASPER'S (625-4975), 379 Somerville Ave., off Union Sq., Somerville. Live sounds.
JIM MCGETTRICK'S BEACHCOMBER (479-8989), Wollaston Beach Blvd., Quincy. Jan. 13 and 17: Dirty Dog Band. Jan. 14-16: the Lines. Jan. 18: Breakdown.
JOHN HENRY'S HAMMER COFFEEHOKSE (1-752-7517), First Unitarian Church, 90 Main St., Worcester. Shows at 8 p.m. Saturdays. Admission $2.50-$4. Jan. 24: Fred Small, topical songs.
JO'S JAGUAR (427-8953), 37 Roxbury St., Rox.
JONATHAN SWIFT'S (661-9887), 30 Boylston St., Harvard Square. Jan. 18: reggae dance party, with Loose Caboose. Jan. 20: David Loggins, 9 and 11 p.m. Jan. 21: Roy Buchanan, 7:30 and 10:30 p.m. Jan. 22: Richie Havens, 7:30 and 10:30 p.m. Jan. 23 and 24: Roomful of Blues. Jan. 25: Superbolw Sunday, with giant TV screen and free pizza.
JUMBO'S (623-9257), 1133 Broadway, Somerville.
KING'S ROW I (261-3532), Brookline Ave. at Fenway Park. Livd music, dancing nightly.
KING'S ROW II (254-0710) at Sammy White's Brighton Bowl, 1600 Soldiers Field Rd. Brighton.
KIX DISCO BAR (266-7050), 590 Commonwealth Ave., Kenmore Sq. Proper dress. Over 20.
THE LADYBUG (1-531-9739), 2 Summit St., Peabody. Jan. 18: Human Sexual Response and Vendetta.
LIVINGROOM COFFEEHOUSE (876-5657), 580 Mass. Ave., Camb. Every Fri., 8 p.m. $2.
LULU WHITE (423-3652), 3 Appleton St., Boston. New Orleans bordello atmosphere with creole cooking. Every Sun: jazz brunch with Coy Shockley.
LUNASEA (822-0343), Rte. 140, Taunton. Jan. 23: Hanging Women Creek. Jan. 23: Face to Face and the Mirrors. Jan. 24: Private Lightning.
MACDONALD'S (524-9864), South and McBride, JP. Sun.-Weds.: movies, Thurs.-Sat.: live music.
MAGOO'S SALOON (527-9553), 1391 Washington St., West Newton. Open noon to 2 a.m., casual dress. Every Tues.: '50s night, with Jim Wolfman Petrillo. Mon.-Sun.: Recorded music with Ron Aruda and Paul Lyons.
TOMMY MAHAR'S SHOWROOM (426-6735), 5 Hamilton Place, Boston. Weds.-Fri.: Comedy Connection.
MATT TALBOT'S (338-9089), 77 Berkeley St., Boston. Live music.
MICHAEL'S PUB (247-7672), 52-A Gainsborough St., Boston. Jazz nightly.
MR. C'S ROCK PALACE (454-5557), 111 Thorndike St., Lowell. Jan. 23: Balloon.
MISTER McNASTY'S (536-2509), 88 Queensberry St., Boston. Rock 'n' roll.
MODERN TIMES CAFE (354-8371), 134 Hampshire St. Camb. Jan. 22: Fran Chelland. Jan. 23: Jazz Bo-Brown.
MOLLY'S (783-2900), 161 Brighton Ave., Allston. Tues. and Thurs: oldies with Jack McCoy.
MY PLACE (742-3922), 266 Commercial St. on the Waterfront. No cover or minimum. Live sounds Fri.-Sat., jazz.
NAMELESS COFFEEHOUSE (864-1630), 3 Church St., Cambridge. No charge for anything.
NARCISSUS (536-1950), 533 Comm. Ave., Kenmore Sq. Disco, computerized neon lighting, three dance floors. Mon. nights: the Comedy Troupe, Ted Bergeron, Ross Bickford, the Cabdriver, Steve Bulyga, 8 p.m.
NEW RISE CLUB (876-8297), 485 Mass. Ave. Central Sq., Camb. Music, dance, disco, and new wave. Weds.-Sun.: bar, game-room, large dance floor, restaurant. Every Thurs.: Rudy Dottin.
NICK'S (482-0930), 100 Warrenton St., Boston. Dining, dancing, drinking.
OXFORD ALE HOUSE (876-5353), 36 Church St., Harvard Square (behind the Coop). Jan. 19: John Payne Band. Jan. 20-24: Aces and Eights.
PAPILLON (566-8495), 1353 Beacon St., Brookline. Light food, beer, and wine.
THE PARADISE, (254-2052) 969 Comm. Ave., Allston. Jan. 18: Duke Robillard and B. Willie Smith. Jan. 21: Steve Goodman and Riders in the Sky. Jan. 23: the Neighborhoods and Lou Miami and the Kozmetix. Jan. 24: benefit for handgun control, with the Taxi Boys, La Peste, and the Thrills. Jan. 25: Eddie and the Hot Rods and the Liars.
PASSIM (492-7679), 47 Palmer St., Harvard Sq. Folk music. Jan. 18: Jim Dawson. Jan 20-22: Passim All-stars. Jan. 23-25: Stormin' Norman and Suzy.
PEASANT STOCK (354-9528), 421 Washington St., Somerville. Dinner and music.
PLAY IT AGAIN SAM, 3314 Comm. Ave., Brighton. "Boston Comedy" every Fri., Sat. 9 p.m., movies too.
PLAZA BAR at the Copley Plaza Hotel. No cover; proper dress required. Through Jan. 31: Victor Dantes Mon.-Sat. 9 p.m.-1 a.m. Neil Olmstead on piano from 4:30-9 p.m.
THE PLOUGH AND THE STARS (492-9653), 912 Mass. Ave., Camb. Fine folk, exotic live sounds Sun. and Tues.-Thurs. Each Weds.: Crockett.
POOH'S PUB (262-6911), 414 Comm. Ave., Boston. Jan. 21: Alida Rohr's Band, with the Jon Davis Trio.
PURPLE SHAMROCK (formerly Bette's Rolls Royce) (227-2060), 1 Union St., Boston. Happy hour, dinner, luncheon specials, live entertainment. Jan. 18: the Bards.
QUETZAL CAFE. 669 Centre St., JP. Live folk and jazz, Mon.-Sat.
RANCH HOUSE (834-9149), 222 Canal St., Green Harbor, Marshfield. New wave.
THE RAT (247-7713), 528 Comm. Ave., Boston. Punk, new wave, heavy metal. Jan. 18: benefit for WMBR, with the Wild Stares, the Mighty Ions, Someone and the Somebodies, Boy's Life, Outlet, the Taxi Boys, and Video by Jan Crocker. Donation $4. Jan. 22 and 23: the Others, the Loners, and Boy's Life. Jan. 24: Lou Miami and the Kozmetix, Someone and the Somebodies, and Bound and Gagged.
RICHARD'S PUB (782-6245), 3 Harvard Ave., Allston. Fri.,Sat. country, bluegrass, and traditional Irish music, 9 p.m., no cover.
RILEY'S BEEF & PUB (723-8089), 15 New Chardon St., Gov't Center. Jazz, disco, funk.
RYLES (876-9330), Inman Square, Cambridge. Live jazz nightly. Upstairs — Jan. 20 and 21: Stephen Roane. Jan. 22: Ictus. Jan. 23 and 24: Hessie Swain Band. Downstairs — Through Jan.: Eric Preusser Band with Shelly Issacs on Sun. and Mon.; Ed Perkins Trio Tues. and Weds.; Jon Davis Trio, with Alida Rohr Thurs., Herman Johnson Quartet Fri. and Sat.
SAINTS BAR (354-8800), 112 Broad Street, Boston. All women welcome; come and dance. For directions call Women's Center, 354-8800.
SATCH'S (266-2929), 4 Stanhope St., Boston. Tues.-Sun.: entertainment, no cover. Every Sun.: brunch extravaganza. Sun. afternoon: Kemp Harris, vocalist. Sun. and Mon. evening: Willie Wright. Tues.: Kemp Harris, vocalist. Wed.: Ron Murphy, vocalist. Thurs.: Wanetta and Frank, singing duo. Fri.: Henley Douglas Jazz Group. Sat.: Wanetta and Frank. Fri.,Sat. evenings, disco upstairs.
78 BROADWAY CLUB (451-0481), 78 Broadway St., Boston. Disco DJ, live entertainment. Open 10 p.m.-5 a.m. Thurs.-Sun.
SCOTCH 'N' SIRLOIN (723-3677), 77 North Washington St., Boston. Weds.: D.J. Sullivan. Thurs.: the Jim Sands Oldies but Goodies Road Show. Fri: the Diamond Brothers Band. Sat.: the Dick Johnson Swing Band. Sun: J.D., Billy, and Ken.
SKYCAP PLAZA (442-3131), 575 Warren St., Dorchester. Every Sun.: live jazz 6 p.m.-midnight, $3. Blues, too.
SPEAKEASY (354-2525), 24 Norfolk St., Central Square, Cambridge. Fine artists nightly.
SPINOFF (262-6132), 145 Ipswich St., Boston. Roller skate to rock, disco, and new wave.
SPIT (262-2437), 13 Lansdowne St., Boston. Dance to P/NW, rock, and reggae. Open Weds.-Sat. 10 p.m.-1:37 a.m. DJs: Weds., Albert O.; Thurs., Tom Lane; Fri., Oedipus; Sat., Tony V.
STEPPIN' OUT LOUNGE (623-9286), 318 Broadway, Somerville. Live rock and new wave Weds.-Sat. Reduced cover with college ID.

(continued on page 34)

A SUNDAY AFTERNOON ROCKOUT
LOVE AND FLAME
featuring
LADY CAROLYN
at the
1270 Club
1270 Boylston St.
The Fun starts at 4 p.m. in the afternoon Sunday — Jan. 25, 1981 with very special guests Varulven Recording Artist "JARED"

GLADSTONE'S
Loaf & Tankard
239 Commonwealth Ave.
Allston, Mass.
Tues.-Sat., Jan. 20-24
BREAKER'S

The OXFORD ALE HOUSE
36 Church Street HARVARD SQUARE
Directly behind the Harvard Coop 876-5353
Dunster's Pub • Two TVs • Five Dart Alleys • Happy Hour 5-8
Sun., Jan. 18 — BEAT FEAT
Mon., Jan. 19 — JOHN PAYNE
Tues.-Sat., Jan. 20-24 — ACES & EIGHTS
Sun., Jan. 25 — INA RAY BAND
Mon., Jan. 26 — JOHN PAYNE

The RED BARN
Rte. 9 Westboro
366-1362
Wed.-Sun., Jan. 21-15
NORTHEAST EXPRESSWAY

CLUB RENDEZVOUS
Thurs., Jan 22
DESOTO
Fri., Jan. 23
B STREET BOMBERS
STRICTLY ELECTRIC
Sat., Jan. 24
THE STOMPERS
PRIVATE PARTS
Coming Sat., Jan. 30
SASS
ROXX
280 Merrimack Street
Methuen 296-0600

Bellvista
Original Blend of Jazz and Rock
ALLERY
Prov., R.I. Sun., Jan. 25

CEPER
appearing at
The Rat
Shows 8:30 & 11 p.m.

photo by Tobi Mitchell

The Tam
Sun., Jan. 18
ROCKET "88"
Tues., Jan. 20
LITTLE JOE COOK
Wed., Jan. 21
LOOSE CABOOSE
Thurs., Jan. 22
JOHN LINCOLN WRIGHT
Fri. & Sat., Jan. 23 & 24
MEMPHIS ROCKABILLY
Sun., Jan. 25
11th HOUR BLUES BAND
Tel: 277-0982
1648 Beacon St.,
Brookline
Food, Drink and Music

Phoenix TYPOGRAPHY
100 MASS AVE. • 536-5390
MORE THAN JUST TYPESETTERS

THE UNDERGROUND
1110 Commonwealth Ave.
Allston, MA 566-9577
on the BC Green Line
Mon., Jan. 19: 89 SYSTEM (members of the DARK) + DERVISH (members of SOMEONE AND THE SOMEBODIES)
Tues., Jan. 20: STEVE STAIN & JAXXT
Wed., Jan. 21: PEOPLE IN STORES & CCCP-TV
Thurs., Jan. 22: ART YARD + 007
Fri. & Sat., Jan. 23 & 24: MISSION OF BURMA + From N.Y. THE INDIVIDUALS
Sun., Jan. 25: THE INSTEPS + BASIC DRIVES
Coming Jan. 30 & 31: THE DANCE

Headliners North
603-889-8844
in Railroad Square Nashua, N.H.
Only 40 minutes from Boston
Take exit 5 E off Route 3
Next to Chart House Restaurant
Beat the Clock Specials Every Friday and Saturday
Super Dance Specials — call for info
Sunday, January 18
THE BLUSHING BRIDES
Thurs. Jan 22
MIDNIGHT TRAVELER
Friday, Jan. 23
ROY BUCHANAN
with special guest MIDNIGHT TRAVELER
Shows at 7:30 & 10:30
Advance tickets available
Sat. Jan 24
MIDNIGHT TRAVELER
Thurs.-Sat., Jan. 29-31
THE BRANCH BROS.
Advance Tickets at Ticketron, Concert Charge (617) 426-8181). Headliners Box Office, Jonathan Swift's, and other usual ticket outlets.

GET DOWN AT
The Cellar
Home of the 16 oz drink
Entertainment
Wed.-Sun. 8-1 AM
Wed., Jan. 21
OBLIVION
½ price all drinks 9-11 pm
Thurs., Jan. 22
HICKORY WIND
Open Bar 8-10 pm
Fri. & Sat., Jan. 23 & 24
TRAIN
Sun., Jan. 25
HOWIE TAFT
Route 139 Marshfield - on the beach at the site of the historic Rexsanne Ballroom
834-4931
Casual dress, valid I.D.

Topside Nightclub
Pier
Jamie Morad Review Jan. 17 & 18
The Lords Jan. 27-Feb. 1
Jan. 22-23-24
Grand Opening
ROY ORBISON & BAND
Larry & the Exciters Feb. 3-8 Feb. 10-15
Mac's Mob Feb. 17-22
Sam Vine Show Feb. 24-March 1 "America's Leading Hypnotist"
Danny & the Juniors March 3-8
PORTSIDE LOUNGE
live entertainment Wed.-Sun.
Every Tuesday is "Preview Night"
Bar Drinks $1 (others regular price)
Entertainment Charge $1
Watch for: The Trammps, The Great Pretenders, and Private Stock
COPPER GALLEY
serving food 11:30 a.m. until closing
145 Northern Ave Boston on the waterfront
AMPLE FREE PARKING
617-426-7222
Show Reservations & Information 426-6890

TWELVE SEVENTY
1270 BOYLSTON ST. (near Fenway Park)
OPEN WEDNESDAYS AND SUNDAYS
Wed., Jan. 21 10 p.m. & midnight
THE MARSHALLS
with guest
BERLIN AIRLIFT (formerly LUNA)
Sun., Jan. 25 — 4 pm PARTY
LOVE & FLAME
with guest JARED
Wed., Jan. 28
10 pm & midnight
THE STEALERS
featuring
John Morse of REDDY TEDDY
437-1257

THE LADY BUG
2 Summit St.
Peabody
531-9739
Sun., Jan. 18
Human sexual response
with
VENDETTA
Thurs., Jan. 22
BALLOON
with
VENDETTA
Fri. & Sat., Jan. 23 & 24
QUITZ
Sun., Jan. 25
LOU MIAMI and the KOZMETIX

GREAT SCOTT
1222 Commonwealth Ave.
Corner Harvard & Comm. Ave.
566-9014
Sat., Jan. 17
ZAITCHIK BROS.
Sun., Jan. 18
THE MARTELLS
Every Tuesday
SOUVENIR ASHTRAY
Michael & Matt Zaitchik
Colin Tilton
Steve Chall
Wed. & Thurs., Jan. 21 & 22
ZAITCHIK BROS
Fri., Jan. 23
THE MARTELLS
Sat., Jan. 24
THE 11TH HOUR BAND
Sun., Jan. 25
RON LEVY BAND
Coming
Jan. 30-31
DIDI STEWART & THE AMPLIFIERS
Feb. 1
ROCKIN' GEORGE LEH
Feb. 11
ANDREA RE & CLOUDS
Feb. 13
FAT CITY
Feb. 14-15
HIPSHAKES
featuring
SARAH BROWN

Layla's
655A Somerville Ave.
1 minute from Porter Sq.
"BRINGING THE BLUES BACK TO BOSTON"
PRESENTS
Sat., Jan. 17
JIMMY RODGERS
Sun., Jan. 18
THE 11TH HOUR BLUES BAND
Thurs., Jan. 22
LITTLE JOE COOK
Fri., Jan. 23
DUKE ROBILLARD
Sat., Jan. 24
THE BLUE LIGHTS
Bring This Ad And Enjoy A Free Drink On Layla
For more information call 623-9623/776-3199
HBM-IMYBLF

THE CHANNEL
25 Necco Street
Boston
451-1905
BOSTON'S BEST LIVE ROCK
Sat. Jan. 17 — Tribute to the Rolling Stones — 2 Shows — THE BLUSHING BRIDES 8 & 11
Sun. Jan. 18 — Special Debut Concert — BEBE BUELL & THE B-SIDES — THE TRADEMARKS — THE MUNDANES • THE STAINS
Wed. Jan. 21 — THE LINES • THE SCAM — STEVE GODDARD & THE DEAL
Thurs. Jan. 22 — WBCN Lung Association Benefit — JAMES MONTGOMERY • THE STOMPERS — JON BUTCHER AXIS • THRILLS — CARTER ALAN -MC
Fri. Jan. 23 — Celebrate the Release of their EP — SHANE CHAMPAGNE — THE LYRES • THE OUTLETS
Sat., Jan. 24 — NERVOUS EATERS — VINNY • LIP
COMING SOON! — Stiff Recording Artists
Fri. 1/30 DIRTY LOOKS
Sat. 1/31 PRIVATE LIGHTNING
Thurs. 2/5 EDGAR WINTER
Special guests from Asbury Park
Sat. 2/7 KOGNITO & THE GEEKS
Fri. 2/13 THE FLESHTONES
Sat. 2/14 THE GO-GOS
ID'S REQUIRED
ADVANCE TICKET SALES: ALL STRAWBERRIES • OUT OF TOWN • HARVARD SQ. • OPEN DOOR IN BROCKTON • NEWBURY COMICS • STORE 24 • TICKETRON •

Continued from page 33

STUDIO RED TOP (262-5328), 4th floor, 367 Boylston St., Boston. Jazz women in concert every Friday at 8. $3.
SWISS ALPS (354-1366), 114 Mt. Auburn St., Camb. Live jazz, every Mon. Mike Turk and Michael Kernan 8:30-11:30 p.m. Every Thurs.: Jeff Massanari and Marshall Woods.
THE TAM (277-0982), 1648 Beacon St., Brookline. Food, drink, and live music. Jan. 18: Rocket 88s. Jan. 20: Little Joe Cook. Jan. 21: Loose Caboose. Jan. 22: John Lincoln Wright. Jan. 23 and 24: Memphis Rockabilly Band. Jan. 25: 11th-Hour Blues Band.
TINKERS (formerly Estelle's) (427-0200), 888 Tremont St., Boston. Jazz brunch every Sun. 11:30-5.
1369 CLUB (491-9625), 1369 Cambridge St. in Inman Sq., Cambridge. Live jazz seven nights a week from local groups. No cover.
TOGETHER (426-0086), 110 Boylston St., Boston. Thurs.-Sun.: soul with drag queen Sylvia Sidney.
TOWNE HOUSE PUB (897-9825), 187 Main St. Maynard. Jan. 20: Allen Estes Band. Jan. 21: Last Round. Jan. 22: Crockett. Jan. 23 and 24: the Creamers.
1270 CLUB (437-1257), 1270 Boylston St., Boston. Disco, some live new wave. Jan. 14: Boys' Life, 10 p.m. and midnight. Jan. 21: the Marshalls, with Berlin Air Lift, 10 p.m. and midnight. Jan. 25: Love 'n' Flame and Jared, 4 p.m.
UNCLE SAM'S (925-2585), 296 Nantasket Ave., Nantasket.
THE UNDERGROUND (566-8577), 1110 Comm. Ave., Allston. Showcase for local new-wavers.
UP AND UP LOUNGE (267-3100), 575 Comm. Ave., Kenmore Sq., features a full-service bar, dancing to live music, and a film show between sets. Call for more details.
WAG SITUATION (262-5328), 367 Boylston St., Boston, presents jazz concerts every Sat. 9 p.m.-12 a.m., $5. BYOB.
WALTER JO'S (427-8506 or -9130), 981 Tremont St., South End. Dancing, no cover.
WALTER'S (566-3469), 1700 Beacon St., Brookline. Jazz and show tunes nightly.
WESTERN FRONT (492-772), 343 Western Ave., Camb. Open Tues.-Sun., featuring reggae music and West Indian food. Jan. 22 and 23: Magic.
WESTGATE LOUNGE (583-2700), in the Westgate Mall. Every Mon.: Disco Joe Jazz. Weds.-Sun.: Metro, no cover. Tues.: under-20 night, Legacy, 8 p.m.-12 a.m., $3.
WHO'S ON FIRST, 19 Yawkey Way, Boston. Live music.
WILLOW, 699 Broadway, Somerville. Every Fri. and Sat.: Sequel. Sun.: Trombone Madness.

DANCE

PARTICIPATION

SUNDAY/18
WINE-TASTING PARTY and dance, at the International Institute of Boston (536-1081), 287 Comm. Ave., Boston.
FRIDAY/23
SCOTTISH COUNTRY DANCE for Burns night, featuring Jean Redpath, at Sanders Theater, Harvard University, 8 p.m.
SUNDAY/25
FAMILY FOLK DANCE with the Taylors, at Newton Recreational Dept., 2-4 p.m.
CONTRA DANCE, with Al Olson and Swallowtail, at the Concord Scout House, Walden St., Concord, 7:15 p.m.
SWEDISH NIGHT, at the International Institute of Boston (536-1081), 287 Comm. Ave., Boston, 7-11 p.m.
NEW ENGLAND COUNTRY DANCING, at the Old Town Hall, Salem, 7-10 p.m. Presented by the Art Colloquim (1 745-7818).

PERFORMANCE

WEDNESDAY/21
KIM MANNING performs as part of the noonday concert series at BU's Marsh Chapel (353-3560), 735 Comm. Ave., Boston, 12:20 p.m. Free.
THURSDAY/22
EMERSON COLLEGE DANCE GROUP presents "In the Mood," at 69 Brimmer St., Boston, 8 p.m. Also Fri., 8 p.m., and Sat. 2 and 8 p.m. Tickets $2.50, $2 for students.
FRIDAY/23
"FAT WOMAN/RENAISSANCE," an evening of music, poetry, and dance, at the Living Room (661-1580), 580 Mass. Ave., Camb., 8:15 p.m. $2.50 admission.
MASSACHUSETTS DANCE ENSEMBLE, at the Joy of Movement Center (492-4680), Camb., 8 p.m. Also Sat., 8 p.m., and Sun., 4 p.m. Tickets $5, $4 for students.
"DOUBLE TAKE," modern-dance program choreographed by Benita Bike and Mary Seidman, at Sargent Dance Studio (926-2814), 1 University Rd., BU, Boston, 8 p.m. Also Sat., 8 p.m. Tickets $4.50, $3.50 for the elderly.
SATURDAY/24
IMPULSE DANCE COMPANY and **THE ART OF BLACK DANCE AND MUSIC** collaborate to present a benefit for Children's Cooperative, at New England Life Hall, 225 Clarendon St., Boston, 8 p.m. Tickets $5; call 492-9179 for information.
MONTANARO MIME REVUE, an evening of original theater with the Boston Buffoons, Trent Arterberry, and Studebaker Mime Company, at the Hasty Pudding Theater, 12 Holyoke St., Camb. Also Sun. Tickets $4; call 492-4499 for times and reservations.
SUNDAY/25
CONCERT DANCE COMPANY presents modern dance, at the Newton Arts Center, 61 Washington Park, Newtonville, 2 and 7 p.m. Tickets $4.50; call 964-3424 for advance reservations.
ONGOING
BOSTON CENTER FOR THE ARTS (482-5037). Every Fri., 6-8 p.m., Boston Dance Jam at 557 Tremont St., Boston, studio 300. All invited; $1.50.

LECTURES

NOTE: lectures are free, unless otherwise noted.

SUNDAY/18
"THE LAST LUNCH COUNTER" by Maurice Lewis, at the Community Church of Boston, Morse Auditorium, 602 Comm. Ave., 11 a.m.
"HIDDEN VALLEYS OF THE HIMALAYAS IN TIBETAN ART AND MYTHOLOGY," at the Museum of Fine Arts, Boston, 3 p.m.
"MIXED MARRIAGES: CONTROVERSY, CONFLICTS, AND SOLUTIONS" by Rabbi Benjamin Rudavsky, at the Ethical Society of Boston (267-2049), 5 Comm. Ave., Boston, 11 a.m.
"INSIDE H BLOCK: WHAT'S HAPPENING IN NORTHERN IRELAND" by Jim Fitzpatrick, member of the Irish prisoner-of-war committee, at 510 Comm. Ave., Boston, 7:30 p.m.
"CONFRONTATION IN CENTRAL AMERICA AND THE CARIBBEAN," at 510 Comm. Ave., fourth floor, Boston, 7:30 p.m. Tickets $1.50; call 262-4621 for information.
TUESDAY/20
"SIMPLY, SOME CAUSES OF INFLATION" by Gloria Gervais, at the Blacksmith House, 56 Brattle St., Camb., 8:15 p.m. Admission $1; call 547-6789 for advance seating.
"THE CRISIS OF THE COLONY: PUERTO RICO TODAY" by Richard Levins, at 75a Newbury St., Boston, 6 p.m. Sponsored by the Pan American Society of New England (266-2248).
"ISSUES OF WOMEN ARTISTS IN THE '80S" by Betty Kohlberg, at Mass. College of Art, 364 Brookline Ave., Boston, 8 p.m. $1.50 donation.
"ADVENTURERS, SHREWS, and AGITATORS: THE UNSUNG WOMEN OF FOLK MUSIC" by Marcia Deihl, at the MIT Student Center, 6 p.m.
"WAR FOR OIL" by Joe Gerson of the Middle East Research and Information Project, at the Arlington Street Church, 355 Boylston St., Boston, 7:30 p.m. Sponsored by the Boston Clamshell Coalition (661-6204).
"ASTROLOGICAL/PSYCHOLOGICAL ROOTS OF TRAGEDY" by Robert Hand, at the Howard Johnson's in Newton Corner, 8 p.m. Tickets $6 for non-members, $1 for members. Sponsored by the New England Astrological Assn. (961-3046).
"THE MIDDLE EAST: OUTLOOK FOR THE '80S" by Herman F. Eilts, former US ambassador to Egypt, at the Curtis-Saval International Center, 22 Batterymarch St., Boston, 5:30 p.m. Tickets $1.50-$3. Sponsored by the World Affairs Council (482-1740).
"NATIONAL LAMPOON" art director Skip Johnson and managing editor Susan Debins speak at Nick's Restaurant, 100 Warrenton St., Boston, 5:30 p.m. Dinner and presentation: $12 for members, $17 for non-members. Sponsored by the Art Directors Club of Boston (426-8084).
WEDNESDAY/21
"INFANT FORMULA VS. CORPORATE RESPONSIBILITY" by James Post of BU's School of Management and Joseph Wray, senior lecturer at Harvard, at 3 Church St., Harvard Sq., Camb., 8 p.m. Sponsored by Cambridge Forum (876-9644).
"TELEVISION INTO THE '80S," at the Bates Art Resource Center, 731 Harrison Ave., Boston, 7:30-9 p.m. Tickets $5. Sponsored by H.O.M.E. Inc. (266-1386).
"A PROPOSED SOLUTION TO THE ARGENTINA-CHILE CONTROVERSY ... " by William S. Barnes of the Fletcher School of Law and Diplomacy, at 75a Newbury St., Boston, 6 p.m. Sponsored by the Pan American Society of New England (266-2248).
"FATHERS AS MENTORS TO DAUGHTERS" by Diana Grossman Kahn, at the Bunting Institute, Radcliffe Yard, 3 James St., Camb., 3 p.m.
THURSDAY/22
"THE FUTURE OF THE FUTURE, AND A NEW LOOK AT THE PAST" by Herb Patchell of Drew University, at the Blacksmith House, 56 Brattle St., Camb., 10:30 a.m. Admission $1, 50 cents for the elderly.
"HOW SOME MEN MAY BE SEEN TO WALK ON BIRDS AND OTHERS WATER" by John Brumfield, chairman of the photography department at Rhode Island School of Design, at Morse Auditorium, 602 Comm. Ave., Boston, 8 p.m. Tickets $1.50. Sponsored by the Photographic Resource Center (783-9333).
"MEDICAL AID FOR NICARAGUA," at Harvard Medical School, Bldg. C, fifth floor, Cannon Room, Longwood Ave., Boston, 8 p.m.
FRIDAY/23
ART SANDWICHED-IN lecture series presents Jod Laurie, porcelain sculptor, at the Institute of Contemporary Art, 955 Boylston St., Boston, 12:15 p.m. Admission $1.50 for adults, 75 cents for students and the elderly, free for ICA members.
"EYEWITNESS AFGHANISTAN" by Marilyn Bechtel, editor of "New World Review," at the Paulist Center, 5 Park St., Boston, 8 p.m. Sponsored by the Greater Boston Committee for American-Soviet Friendship (492-3206).
SATURDAY/24
20TH ANNIVERSARY OF THE KENNEDY INAUGURATION to be commemorated by speakers Theodore Sorenson, Arthur Schlesinger Jr., Dave Powers, and McGeorge Bundy, at the JFK Library, Boston (929-4523), 11:30 a.m.-2:30, p.m. Admission 75 cents.
SUNDAY/25
"THE COMING WARS: HOT AND COLD" by Dr. Noam Chomsky, at the Community Church of Boston, Morse Auditorium, 602 Comm. Ave., Boston, 11 a.m.
"EL SALVADOR: HUMAN RIGHTS AND US FOREIGN POLICY," at Emmanuel College Auditorium, 400 the Fenway, Boston, 3:30 p.m. Donation $2.50. Sponsored by the Committee in Solidarity with the People of El Salvador.
"ETHICS OF GENETIC ENGINEERING," by science writer Joel Gurling, at the Ethical Society of Boston, 5 Comm. Ave., Boston, 11 a.m.
"LOST BOSTON" by Jane Holtz Kay, at the Museum of Our National Heritage, 33 Marrett Rd., Lexington (861-6559), 3 p.m.

MISC.

WINTER WALKING TOURS, with the Boston Center for Adult Education (267-4430), 5 Comm. Ave., Boston. Jan. 24: East Cambridge, 11 a.m.-1 p.m. $5.
NEW ENGLAND CAMPING AND TRAILER SHOW at Commonwealth Pier Exhibition Hall, Through Jan. 25. Admission $3. Call 542-8828 for further information.
HEARTS TOURNAMENT, at the Boston Chess Club, 1223 Beacon St., Brookline, Jan. 24 at 10:30 a.m. $5 entry fee.
ALTERNATIVE INAUGURAL BALL, at the First Church in Cambridge Congregational, 11 Garden St., Camb., Jan. 20 at 8 p.m. Tickets $6 singles, $10 couples. Call 868-3092 for information.
GAME NIGHT, at the Blacksmith House, 56 Brattle St., Camb., every Weds. 7:30-10:30 p.m. Scrabble, chess, bridge, and other games; instruction by the staff of Games People Play. Admission 50 cents.
BIKELINE FOR BOSTON-AREA COMMUTERS. To encourage people who are not confident bicycling in traffic to commute by bicycle, the Boston Area Bicycle Coalition has established a Bike Buddy System. Call 491-RIDE.
LE GRAND DAVID and his Spectacular Magic Company. Cabot Street Cinema and Theater, Beverly. Every Sun. 3 and 8:15 p.m. Tix $4.50-$5 for adults, $3-$3.50 kids under 12. Buy tix in advance. Call 927-3677 for info.

MUSIC

CLASSICAL

SUNDAY/18
LONGY SCHOOL OF MUSIC (876-0956), 1 Follen St., Camb., presents Roman Totenberg, violinist, and Artur Balsam, pianist, featuring the complete Sonatas for Violin and Piano by Beethoven, 3 p.m. Tickets $5, $3 for students.
NEWTON SYMPHONY ORCHESTRA (965-2555), PO Box 124, Waban, presents a concert with Miche Sasson, conductor, and Patricia McCarty, violist, featuring works by Rietmann, Bartok, Mendelssohn, and Schuller, 8 p.m., at Meadowbrook Junior High School, Meadowbrook Rd., Newton. Tickets $7; call for reservations.
MUSEUM OF FINE ARTS (267-9300, ext. 340), Boston. French chamber music with the Boston Museum Trio, 3 p.m. Tickets $7, $5 for members, students, and seniors. Also, next Sunday at 7 p.m.
BOSTON CLASSICAL GUITAR SOCIETY (969-0598), 256 Park St., Newton, sponsors a guitar recital by Paul Henry, in a program of Bach, Alberiz, Sor, and Praetorious, 7 p.m., at the Friends' Meeting House, 5 Longfellow Park, Camb. Admission $1, free for members.
CANTERBURY CHOIR performs an "Evensong Service — Te Deum and Jubilate Deo for St. Cecilia's Day, 1694" by Purcell, at Trinity Church, Copley Sq., Boston, 7 p.m. Free.
MONDAY/19
LONGY SCHOOL OF MUSIC (876-0965), 1 Follen St., Camb., presents Charles Fisk, pianist, in a program comprising Schubert, Bartok, Scriabin, and Beethoven, 8 p.m. Tickets $5, $2.50 for students and the elderly. Call 491-1170 for information.
TUESDAY/20
BSO in concert with James Conlon, conductor, and Garrick Ohlsson, pianist, in a program of Britten's, Mozart's, and Dvorak's works, 8 p.m.
WEDNESDAY/21
HANDEL & HAYDN SOCIETY (266-3605), 158 Newbury St., Boston, presents all six Brandenburg Concertos by J.S. Bach, with Thomas Dunn conducting. At Symphony Hall, 8 p.m. Tickets $3-$5 at the door.
FRIDAY/23
BSO in concert with Seiji Ozawa, conductor, and Michael Best, tenor, and the Tanglewood Festival Chorus, with John Oliver, conductor, and Rudolf Serkin, pianist, perform Antoniou's "Circle of Thanatos and Genesis" and Beethoven's Piano Concerto No. 5, "Emperor," 2 p.m. Also Sat., 8 p.m. Call 266-1492 for information.
BU'S CELEBRITY SERIES presents **Claudio Arrau** in a piano recital at Symphony Hall, 8 p.m. He will perform works by Beethoven, Schumann, Debussy, Chopin, and Liszt. Tickets $8-$12. Call 266-1492 for information.
SUNDAY/25
KING'S CHAPEL CHOIR, King's Chapel (227-2155), presents sacred music of pre-Reformation England by John Dunstable and John Taverner, accompanied by an ensemble of original instruments, with Daniel Pinkham conducting, 5 p.m. Free.
BU'S CELEBRITY SERIES presents the **Tedy String Quartet** in a concert at Jordan Hall, 3 p.m. The program includes works by Mozart, Bartok, and Mendelssohn. Tickets $8-$10; call 536-2412 for information.
COLONNADE CAMEO CONCERT, a benefit for Boston's Eye Research Institute of Retina Foundation, sponsored by the Colonnade Hotel, 3 p.m. Ticket donation $100 (this is the first of three Sunday-afternoon concerts). Call 742-3140, ext. 291, for information.

POP, ETC.

SUNDAY/18

JAZZ CELEBRATIONS presents Coy Schockley and Roots, at Emmanuel Church, 15 Newbury St., Boston, 7:30 p.m. Donation $3.

FRIDAY/23

BURNS NIGHT CONCERT featuring Scotland's leading ballad singer, Jean Redpath, at Sanders Theater, Camb., 8 p.m. Sponsored by the Boston Branch of the Royal Scottish Country Dance Society. Admission $5.75, $3.75 for students and the elderly. Call 862-7144 for tickets.

SUNDAY/25

DREADNOUGHT presents a program of traditional chanteys and songs of the sea, along with a sea-faring supper, at the Museum of Transportation, 300 Congress St., Boston; the show is at 3:30 p.m., the dinner at 5:30 p.m. Tickets for dinner $5, $2.50 for children.

JAZZ CELEBRATIONS presents Green Scream, at Emmanuel Church, 15 Newbury St., Boston, 7:30 p.m. Donation $3.

ONGOING

FRIENDS OF GREAT BLACK MUSIC, at the Loft, 164 Lincoln St., Boston. Every Thurs., strictly rockers hi-fi session, and guest artists, starting at 9 p.m., $1.

NOTICES

NOTE: please consult the classified ads in our Lifestyle section to discover the myriad educational experiences available in the Hub.

BOSTON CAMERA CLUB meets each Mon. at 7:30 p.m. at the First Presbyterian Church, 32 Harvard St., Brookline (731-1953). Free. Jan. 19: portrait group to show and discuss portrait prints and slides. Jan. 21: nature group to show and discuss nature color slides and prints. Call 731-1953 for information.

ENERGY-CONSERVATION WORKSHOP sponsored by the Jewish Community Center, consisting of a one-hour presentation including a slide show, hands-on demonstration, and distribution of product information and do-it-yourself information Jan. 21 at 8 p.m. at the South Area Jewish Community Center, 71 Legion Parkway, Brockton; and Jan. 25 at 10:30 a.m. at the Brookline, Brighton, Newton Jewish Community Center, 50 Sutherland Rd., Brighton. Call 542-7525 for information.

AMERICAN SCANDINAVIAN STUDENT EXCHANGE seeks host families for 12 Scandinavian exchange students scheduled to spend August, 1981, to June, 1982, in Boston. Contact Charles Hamilton, 274 Clarendon St., Boston 02116, or call 536-3292.

CIVIC CENTER AND CLEARINGHOUSE (227-1762) can help you explore career options through volunteer work in ecology, consumerism, health services, advocacy, teaching, tutoring, and more. Also career counseling. $25 fee for counseling.

MIDDLESEX COUNTY JAIL needs volunteers with knowledge, skills, or talent to lead minicourses for prisoners awaiting trial. Contact Paul Blazar at 729-8030.

DARE FOSTER HOMES, 14 Beacon St., Room 306, Boston, is seeking people interested in becoming foster parents. Call 723-3420 day or night.

BOSTON VETERANS DISCHARGE UPGRADE PROJECT (367-2535), 25 Beacon St., Boston. Call for free, confidential help in upgrading unfair discharges.

MENTAL PATIENTS LIBERATION FRONT (266-4846), 230 Boylston St., Boston, Room 204. Weekly Sun. night meetings at 6 p.m.

MASS. ASSOCIATION FOR THE BLIND (738-5110) needs volunteers to help blind male adults with recreational activities; volunteers interested in learning Braille also needed.

CEASE (Coalition To End Animal Suffering in Experiments) is an all-volunteer organization (825-6700).

MASS. SOCIETY FOR THE PREVENTION OF CRUELTY TO ANIMALS is looking for people to adopt dogs and cats. Call 522-5055, ext. 151.

CAMBRIDGE COMMUNITY CHORUS rehearsals every Tues., 7-9 at the Common Place, 130 Prospect St., Camb. (492-8105).

BOSTON SCRABBLE PLAYERS CLUB meets each Mon. at 6:30 at the Jackson-Mann Community School, 500 Cambridge St., Allston. Prizes, refreshments. Admission $1.50.

ASIAN AMERICAN RESOURCE WORKSHOP (864-2603), 27 Beach St., third floor, Boston. Open Sat. for the expression of the Asian American experience through art, culture, and history. Seeking supporters and members.

INFORMATION CENTER FOR INDIVIDUALS WITH DISABILITIES (727-5540, voice, or 727-5236), 20 Providence St., Room 329, Boston.

NEWTON AREA CETA is looking for contributions for a book which will deal with the thoughts, feelings, and attitudes of disabled individuals in their struggle to be accepted as functioning members of society. Contact Lynn McKenna or Dianne Quigley at 964-4800.

HEARTS TOURNAMENT every month at the Boston Chess Club, 1223 Beacon St., Brookline (277-9893). Write to 36 Farrwood Dr. Bradford 01830 for information.

THEATER FUND DRIVE seeks volunteers. Call 641-0648, or write 79 Hibbert St., Arlington 02174.

SERVICE FOR SHUT-INS free for anyone housebound in Newton. Books, records, etc. Call 552-7145 to register.

VOLUNTARY ACTION CENTER has listings of more than 500 agencies requesting volunteers. Call 482-8370 for info.

AGASSIZ MUSEUM SHOP needs volunteers. Call 495-2341.

JEWISH FAMILY AND CHILDREN'S SERVICE is looking for volunteers to be friendly visitors to elderly people. Contact Nancy Bloom at 227-6641. Volunteers are needed to help Russian immigrants adjust to America. Call 566-5716.

FRIENDS MEETING AT CAMBRIDGE (876-6883), 5 Longfellow Park, Camb. Provides accurate information and a chance to talk over important issues regarding draft registration. Session meets Mon. 7:30 p.m., Tues. 3:30 and 7:30 p.m.

VETERANS, the Bedford House at 200 Springs Rd., can help you make something of your life. Call them at 275-7500, ext. 560.

CITIZENS INFORMATION CENTER provides information on native American, energy, economic, and social issues. Mon.-Fri., 10-4, 59 Temple Pl., suite 444. Call 426-9286.

THE SALVATION ARMY will help needy families purchase holiday food and other necessities. Call 542-5420 for registration locations.

JEWISH FAMILY AND CHILDREN'S SERVICE (227-6611), Boston. A discussion group for "Parenting an Adolescent" is forming; call 235-8997 for info.

YOUTH FOR UNDERSTANDING needs several host families for high-school students due to arrive shortly to spend six months in New England. Call collect, 267-1141.

POETRY & PROSE

Note: all poetry and prose readings are free unless otherwise noted.

MONDAY/19

STEVE ORLEN reads from his work at BU's School of Theology, room B19, 745 Comm. Ave., Boston, 8 p.m.

CAMBRIDGE CENTER FOR ADULT EDUCATION presents winners of the 1980 Artists Foundation Fellowships in Poetry, at the Blacksmith House, 56 Brattle St., Camb., 8:15 p.m. Contributions requested.

STONE SOUP offers the work of Susan Anderson and Tim Lyons, at the Sword in the Stone Coffee House, 13 Charles St., Boston (738-8660), 8 p.m.

SATURDAY/24

BOSTON CENTER FOR ADULT EDUCATION honors Ottone M. Riccio for the publication of his book "The Intimate Art of Writing Poetry," at a wine and cheese reception at 5 Comm. Ave., 8-10 p.m.

SUNDAY/25

MILLDAM READING SERIES (369-8047), 44 Main St., Concord, sponsors John Heymann and Suzanne E. Berger, 8 p.m. Donation $2.

ONGOING

PHONE-A-POEM (492-1144) features a different poet every two weeks, 24 hours a day.

CENTRAL SQUARE WRITERS' GROUP meets each Mon at 7 p.m. at the Central Square Library, 45 Pearl St., Cambridge (498-9081). Free.

CALAMUS POETS present open readings each Tues. at 8 p.m. at the Community Church of Boston, 565 Boylston St., top floor. Free.

AMERICAN FICTION DISCUSSION GROUP meets alternate Thurs. at 7 p.m. at the Central Sq. Library, 45 Pearl St., Camb. (498-9081). Free.

ART ARK (625-9090), 40 Holland St., Somerville, sponsors poetry a reading each Weds. at 8 p.m. Admission $1.50.

GARGOYLE magazine holds a poetry workshop every week, free, in the Harvard Sq. area. Write to: Workshop, 117 Pembroke St., Boston 02118.

FRAMINGHAM PUBLIC LIBRARY, 49 Lexington St., Framingham. Readings every Sun. 2:30 p.m.

FICTION-WRITERS GROUP for the professionally oriented meets every two weeks to read work. Must be 28 years or older; must have four pages minimum per meeting; must attend regularly. Free. Call 8]2-9015 for information.

SPORTS

AMPUTEE SKI CLINIC on Stratton Mountain, Vt., Jan. 19-22. Free. Contact the 52 Association, in New York (1-212-986-5281) to register.

BOXING SHOW of amateurs from northern New England, Jan. 24, 7:30 p.m., in Central High Gymnasium, Manchester, NH. For information, call 623-3558.

NEHSA)New England Handicapped Sports Association) (742-8918) P O Box 2150, Boston 02106. Non-profit organization sponsors regular sports participation, competition, and instruction for the handicapped.

WOMEN'S INDOOR SOCCER, Jackson-Mann Community School, Cambridge St., Allston. Meets every Tues., 7:30-9:30 p.m. Beginners welcome. Free.

BOSTON WOMEN'S RUGBY CLUB gives athletic, aggressive women an opportunity to complete in this tough sport. Call 469-2267 or 924-0683.

HORSEBACK RIDING (696-4250), YMCA Ponkapoag Outdoor Center, Blue Hills Reservation, Canton. Instruction available.

BOSTON AREA BICYCLE COALITION (491-RIDE), 3 Joy St., Boston. Non-profit advocacy group to promote safe cycling for transportation and recreation.

BICYCLE REPAIR COLLECTIVE (868-3392), 351 Broadway, Cambridge. Repair, learn to repair, or have your bike repaired.

TENNIS-UP (247-3051), 100 Mass. Ave., Boston, 5th floor. Practice courts with ball machines; group lessons available too.

BAL-A-ROUE (395-4589), 376 Mystic Ave., Medford. Roller skating. Call for schedules.

ACADEMY OF FENCING (926-3450), 125 Walnut St., Watertown.

HANG GLIDING, for the foolhardy, the brave, and the crazy, comes into its own at the Aeolus Flight Training Center, Groton Hills Ski Area, Groton (692-3189). Open Sat., Sun., and holidays 9 a.m.-5:30 p.m. Instruction, flights available.

HALE RESERVATION (326-1770), 80 Carby St., Westwood, is a 1120-acre outdoor education and recreation center offering classes and workshops for everyone.

THE APPALACHIAN MOUNTAIN CLUB (523-0636), 5 Joy St., Boston. Offers help in planning hiking, camping, and canoeing trips in the Northeast, as well as maps, guidebooks, and more.

THE SPORTS
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Bunratty's
Sun.-Sat., Jan. 25-31
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Mon. Jan. 19 — JOHN DOUGLAS BAND
Tues. Jan. 20 — ALIDA ROHR
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BONES
FAZZONE
Tues., Jan. 20
7/LAZERS
MECHANICS
Free Admission — Wed., Jan. 21
GRAPHICS
DAUGHTERS
LEPER
Thurs. & Fri., Jan. 22 & 23
PASTICHE
LONERS
BOY'S LIFE
Sun., Jan. 24
LOU MIAMI
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Thurs., Jan. 22
CROCKETT
Fri. & Sat., Jan. 23 & 24
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CROCKETT
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Wed., Jan. 21
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Thurs., Jan. 22
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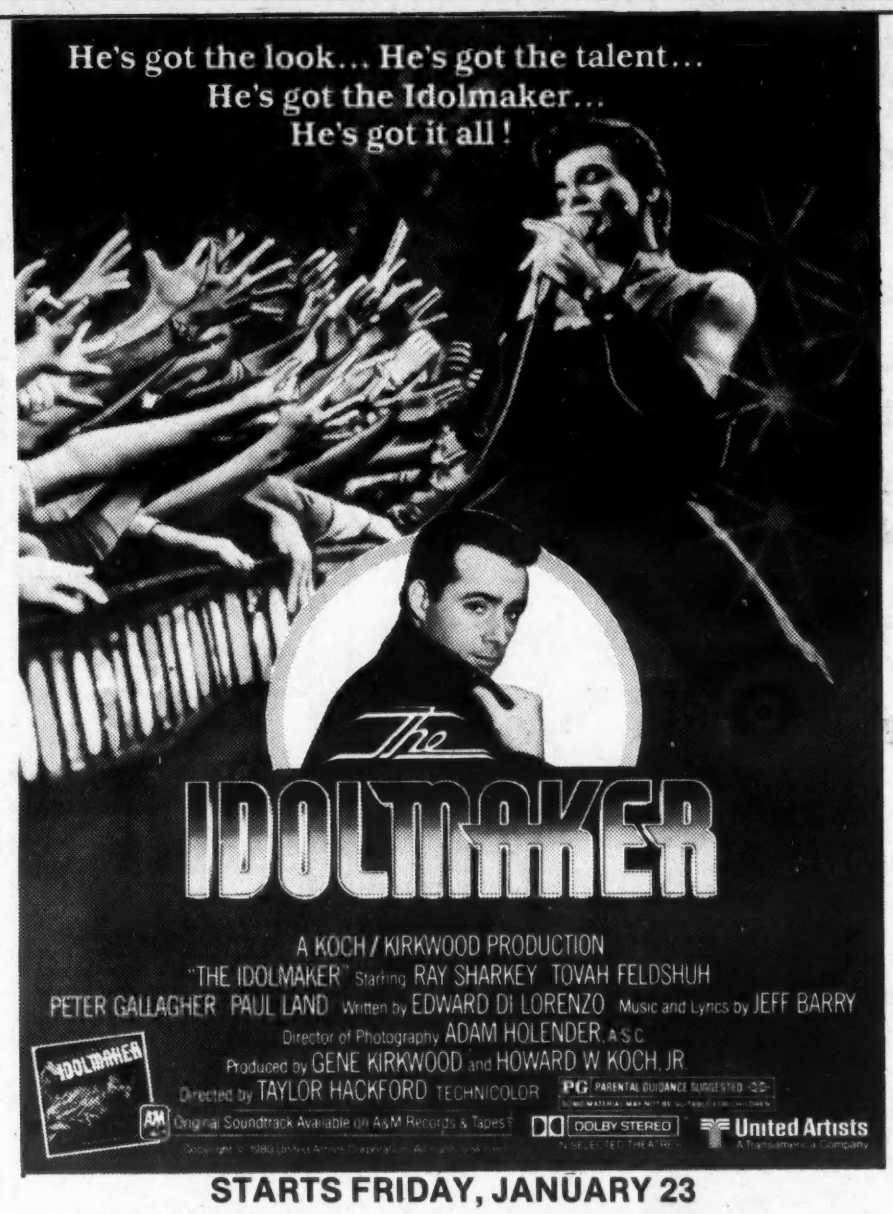

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